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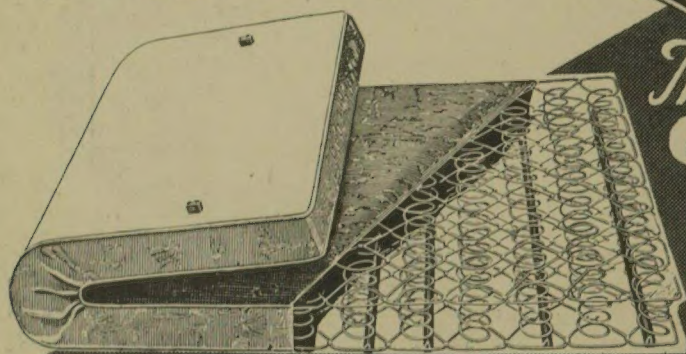
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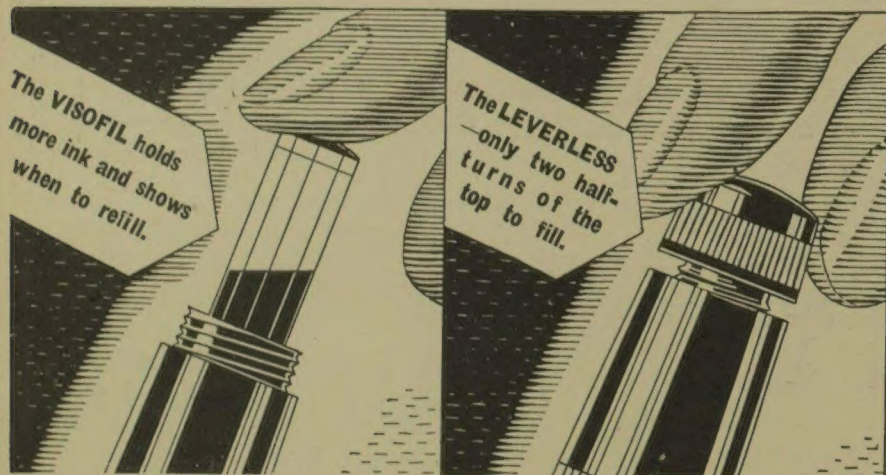
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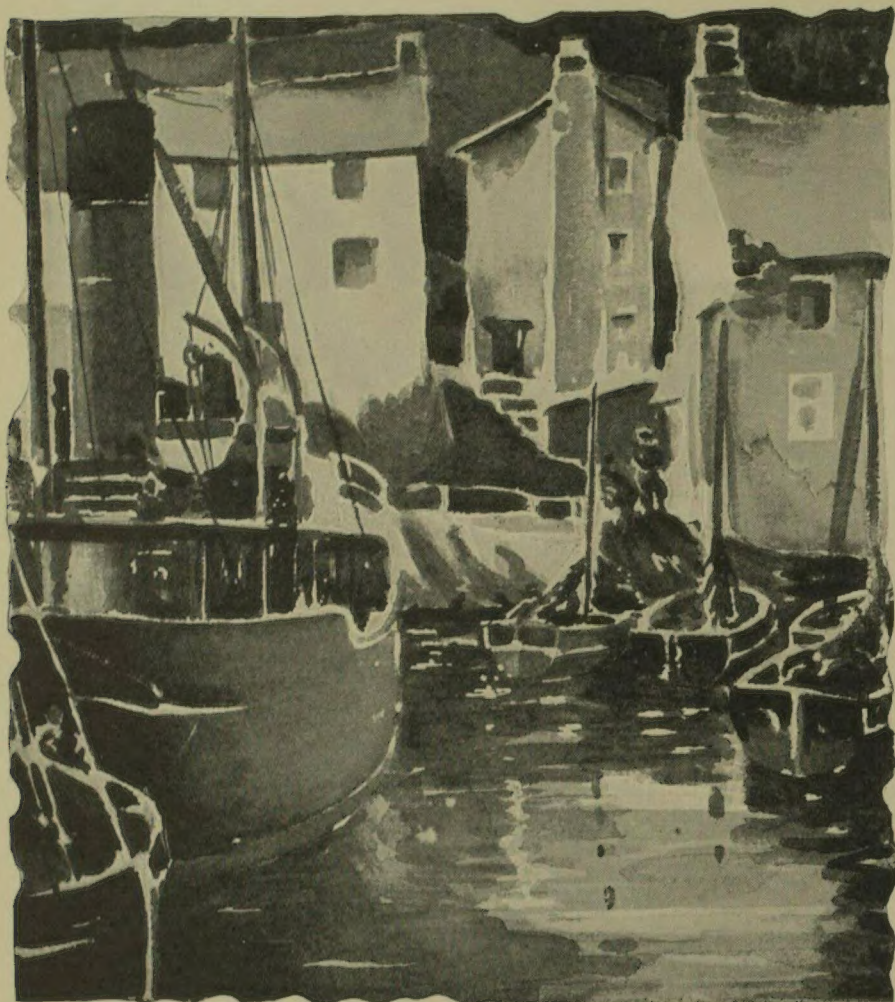
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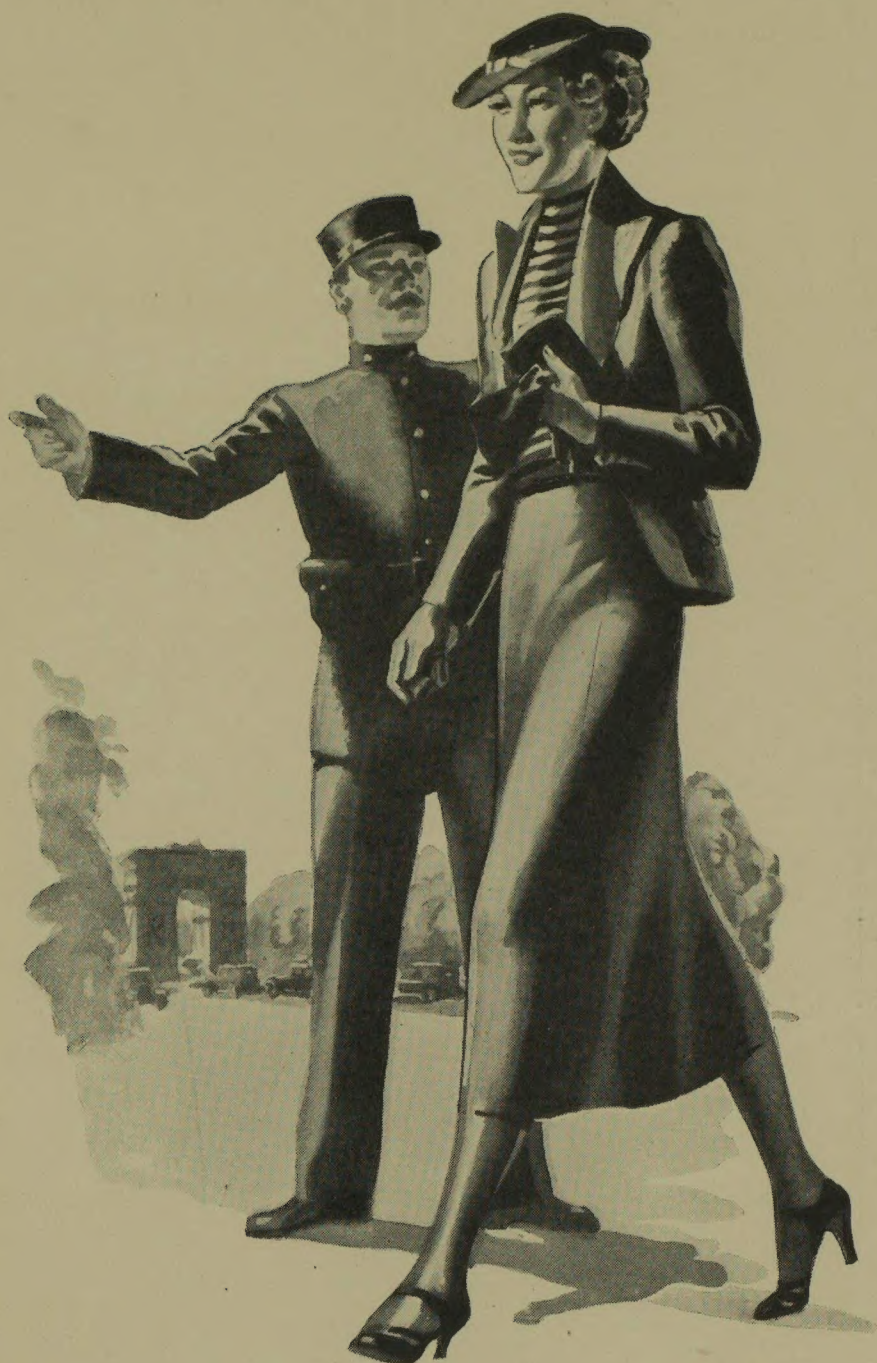
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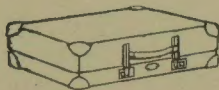
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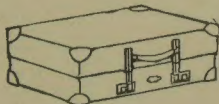
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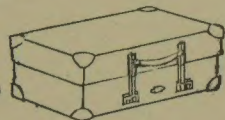
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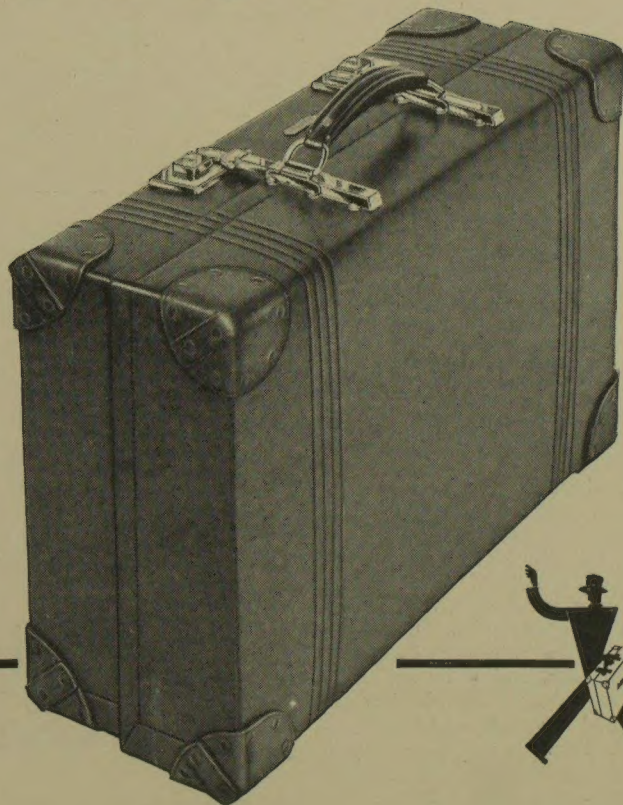


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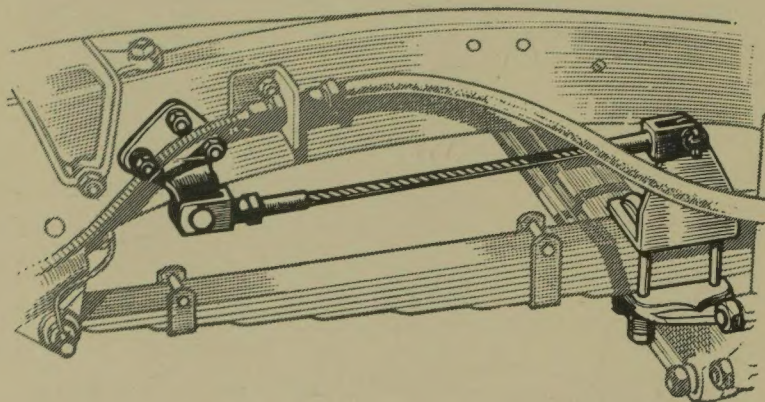


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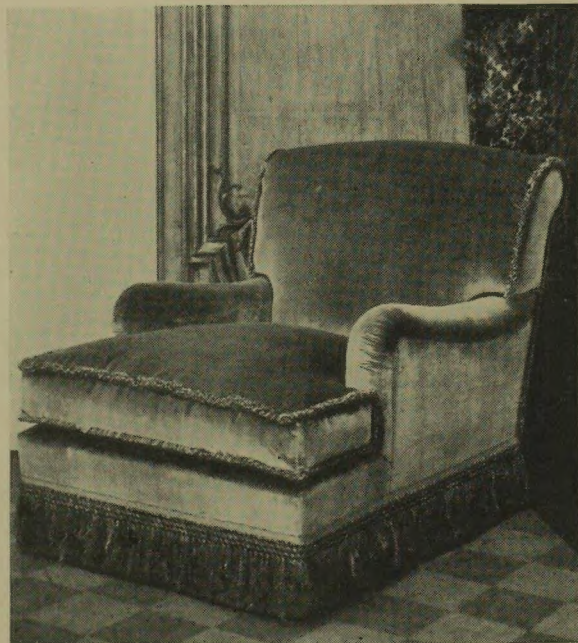


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SATURDAY, JUNE 13, 1936.



**THE PALESTINE DISTURBANCES: (UPPER) A TYPICAL PHOTOGRAPH SHOWING BRITISH POLICE DISPERSING ARAB RIOTERS IN JAFFA: (LOWER) THE SMALL POLICE FORCE, ARMED ONLY WITH BATON AND SHIELD, FACING A DENSE ARAB MOB.**

Since we illustrated the subject in our last issue, disturbances have continued in Palestine, where the Arabs demanded a suspension of Jewish immigration during the period of any inquiry by a Royal Commission into racial grievances. The highly dramatic photographs here reproduced, especially the upper one, show the grave

character of the riots in Jaffa, where a small body of British Police, armed only with batons and shields, and wearing steel helmets, had to disperse a dense mob of Arabs, many wielding long staves. It was not until they had been stoned by the rioters that the police charged, and then their vigorous action proved very effective.



# TO BE UNVEILED BY THE KING: CANADA'S WAR MEMORIAL ON VIMY RIDGE.



ONE OF THE "MOURNERS" ON THE REAR STAIRWAY OF THE MEMORIAL: A FIGURE READING THE ROLL OF DEATH.



"FAITH."



"PEACE."

# TWIN PYLONS WITH FIGURES HONOURING CANADIAN AND FRENCH DEAD.



A "MOURNER," THRUSTING A BROKEN SWORD INTO THE SOIL.



"THE TORCH-BEARER"; IN THE "SACRIFICE" GROUP.



"JUSTICE."



THE TWO "ANGELS" AT THE REAR TOP OF THE PYLONS.



"HONOUR."



"SACRIFICE."



"THE DEFENDERS" AND "THE BREAKING OF THE SWORD."



"CANADA."



"CANADIAN SYMPATHY FOR THE HELPLESS."

The Canadian National War Memorial on Vimy Ridge is to be unveiled by the King on July 26. It is the work of Mr. Walter Allward, the Canadian sculptor and architect, who has at last completed an eleven years' task, having designed and modelled every inch of the monument. By far the largest memorial in France or Belgium, it commemorates more than 11,000 Canadian soldiers, who, killed in three and a-half years' fighting in France, have no known grave; and it also pays honour to the French troops who died at Vimy. The principal features of the monument are two great pylons, each 138 feet high, representing France and Canada. Round and on the pylons are grouped a number of symbolic figures, several of which are

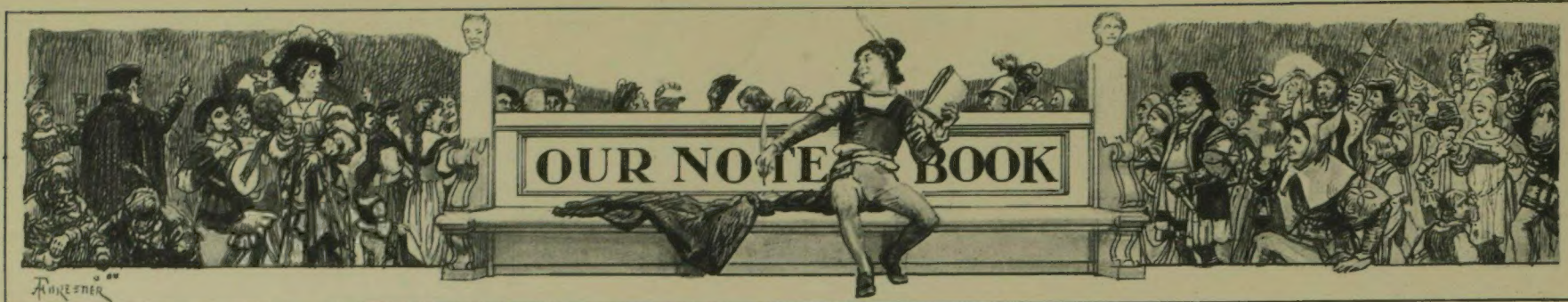
illustrated on this page. The base, built solidly into the highest point of Vimy Ridge, represents impregnable walls of defence and has two groups showing the Breaking of the Sword and the Sympathy of the Canadians for the Helpless, surmounted by the mouths of guns draped with olive and laurel. At the base of the pylons is a group symbolising the Spirit of Sacrifice. On the stone of the memorial (which was quarried near Spalato, in Yugoslavia) are carved the names of the dead, the Canadian Provinces, and the battle honours of the regiments that fought for the Ridge. A general view of the monument is given on "Our Notebook" page, showing the real magnificence of Mr. Allward's achievement.





THE CANADIAN WAR MEMORIAL ON VIMY RIDGE: THE TWO LOFTY PYLONS REPRESENTING FRANCE AND CANADA, WITH THEIR SCULPTURED GROUPS AND FIGURES, AND (RIGHT) "CANADA," STANDING IN A MOURNING POSE.





By G. K. CHESTERTON.

THE oddest thing, I think, about "Trent's Own Case," the delayed but delightful sequel of the most delightful of detective stories, is that, although nearly all the critics have sustained the chorus of appreciation of the style of its author and the charm of its hero, many seem to have appreciated last, exactly what is commonly appreciated first, in this sort of story; and that is the story itself. What is stranger still, some have failed to see, not only the point of the story; but even the meaning of the title. One quite sympathetic reviewer wrote, for instance, that it was after all permissible to describe the story as "Trent's Own Case"; since it was an entirely private case, taken up in the interests of some of his personal friends; with the implied comparison that the original "Trent's Last Case" was taken up professionally as a piece of journalistic enquiry for the newspaper of Sir James Molloy. A similar vagueness could be found in many other phrases about the meaning of the title. But surely the title means exactly what it says, and says exactly what it means, with a precision which makes all these more elaborate explanations quite unnecessary. It is called Trent's Own Case because it is Trent's Own Case. And it is all the more his case because it is also his secret. The detective knows almost on the first page why and in what way it is his own case. But as the reader, and apparently the reviewer, do not realise until almost the last page what Trent realised on the first page, it would seem that some of them must have partially lost the thread of the whole thought; and been misled into concentrating upon all those complicated irrelevancies into which it is the whole art and purpose of the cunning constructor of detective labyrinths to mislead them.

As a matter of fact, the irrelevancies are not quite so irrelevant as they may be supposed. The very poetical glimpse of Touraine and all the rich, historic roots of the great vine of Rabelais is no more than a legitimate blind, if a vision of things so gorgeous and glorious can be called a blind. There is a definite detective purpose, both in the dash across the Channel and the dip into that Red Sea of the historic vats and vintages of Gaul. It serves at once to cover and to convey, to record but not to emphasise, the whole of that diversion of the despair of Trent's friend, which is used as a new and natural departure of suspicion, and yet directly related to the real and hidden cause. The main trick and the true explanation of the trick, such as constitute the constructive and, in a sense, the mechanical aspect of a mystery story, come at the very end and strike me as singularly ingenious and exact; a highly successful pantomime trick turning upon an unexpected possibility of disguise.

But, of course, as many commentators have observed, we had learned to look for something more atmospheric and even artistic in the mere personality

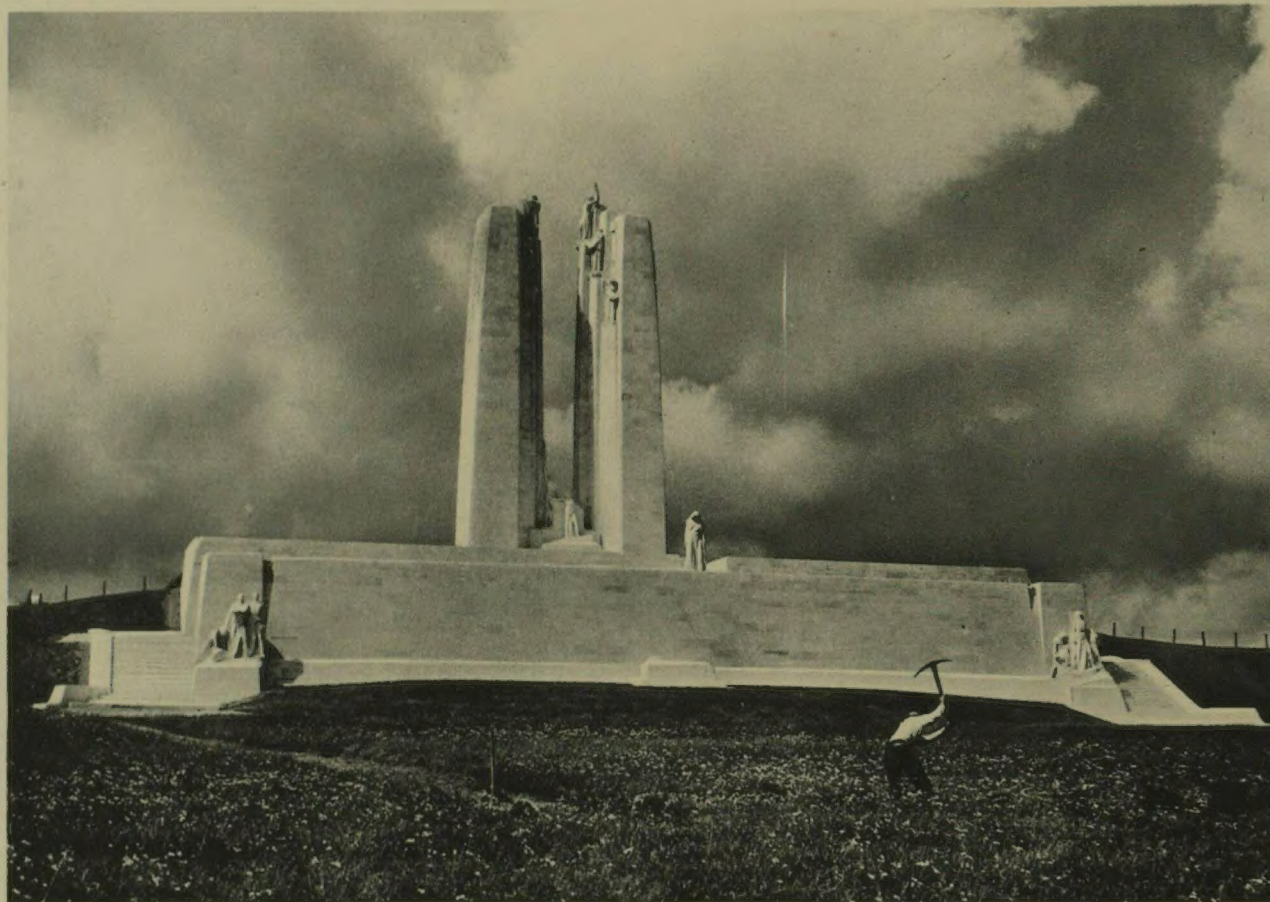
of the detective who was also an artist. Philip Trent's presence of mind, in the production of large masses of poetry all with a most absurd aptitude, is certainly undiminished. The only thing I myself regret about this personal part of the story is that a necessary irruption of aunts and actresses prevents any sufficient reappearance of Mrs. Philip Trent, though enough to indicate that Mr. and Mrs. Philip Trent are still so old-fashioned as to be happy together. For she was one of the best and most difficult and most delicate creations of the older book. She was something much less often achieved than might be supposed, even in serious novels devoted to marriage and not to murder; a woman really so presented that a reader could realise a

have written it in Greek, it simply means "Nowhere." That is, St. Thomas More would have written in Greek exactly what Samuel Butler wrote in English, when he wrote the word "Erewhon." There is a vast deal of vigorous and just social satire, an admirable burlesque of the bad tendencies in our own society, a number of highly ingenious and really inspiring intellectual notions; but so there are in "Erewhon." St. Thomas More undoubtedly enjoyed gibbeting the usurers and war-profiteers and all the oppressors of the poor who increasingly cursed his epoch. And so did Samuel Butler enjoy describing a nightmare of machinery or a nonsensical new legal constitution in which disease was a crime and crime was a disease. But we should hardly hold Samuel

Butler responsible for solid and detailed support of "Erewhon" as the description of a modern commonwealth; and, whatever the difference in degree in the two cases, such cases are not in their nature suited to be so treated as political programmes; because it is their nature to be liberations of the fancy and a sort of fantastic holiday of the mind.

Therefore do I take my text here from a title rather than a book; having discovered that titles are sometimes neglected even when books are studied. It is odd that one example occurred in my own case; it is still more odd that the case in question was not unconnected with Mr. Bentley, already the creator of Clerihews, but not as yet the author of "Trent's Last Case." I happened to dedicate to Mr. Bentley,

in those distant days, a book called "The Man Who Was Thursday"; it was a very melodramatic sort of moonshine, but it had a kind of notion in it; and the point is that it described, first a band of the last champions of order fighting against what appeared to be a world of anarchy; and then the discovery that the mysterious master both of the anarchy and the order was the same sort of elemental elf; who had appeared to be rather too like a pantomime ogre. This line of logic, or lunacy, led many to infer that this equivocal being was meant for a serious description of the Deity; and my work even enjoyed a temporary respect among those who like the Deity to be so described. But this error was entirely due to the same cause; that they had read the book but had not read the title-page. In my case, it is true, it was a question of a sub-title rather than a title. The book was called "The Man Who Was Thursday: a Nightmare." It was not intended to describe the real world as it was, or as I thought it was, even when my thoughts were considerably less settled than they are now. It was intended to describe the world of wild doubt and despair which the pessimists were generally describing at that date; with just a gleam of hope in some double meaning of the doubt, which even the pessimists felt in some fitful fashion. The matter was fully stated in some rather bombastic verses which I addressed to Mr. Bentley at the time; and I may be excused for mentioning them here in this connection; as a salutation and a memorial of old times.



CANADA'S WAR MEMORIAL IN FRANCE: A GENERAL VIEW OF THE MAJESTIC NEW MONUMENT ON VIMY RIDGE.

H.M. King Edward will unveil the Canadian National War Memorial on Vimy Ridge on July 26. It is arranged that at least 6000 pilgrims, brought in five Atlantic liners, will come from Canada to attend the ceremony. Among them will be Mr. Mackenzie King, who, with President Lebrun, will receive the King. The memorial (which is further illustrated and described on the two preceding pages) cost over £200,000 to build. After the unveiling, the two great pylons are to be floodlit so as to give the effect of gentle moonlight.

reasonable man wanting to marry her, and not to murder her.

But I recur here to my personal point about the tendency to miss what the title means; or even what the title says. An article like this is called subjective because it has no subject. In a rambling column, whether because it is personal or impersonal, it is permissible to introduce personal trifles about oneself, as well as about other people, so long as it is made sufficiently obvious that they are trifling. And I may remark in this connection, or disconnection, that I happen to have a very strong objection to that trick of missing the point of a story, or sometimes even the obvious sense of the very name of a story. I have sometimes had occasion to murmur meekly that those who endure the heavy labour of reading a book might possibly endure that of reading the title-page of a book. For there are more examples than may be imagined, in which earnest critics might solve many of their problems about what a book is, merely by discovering what it professes to be.

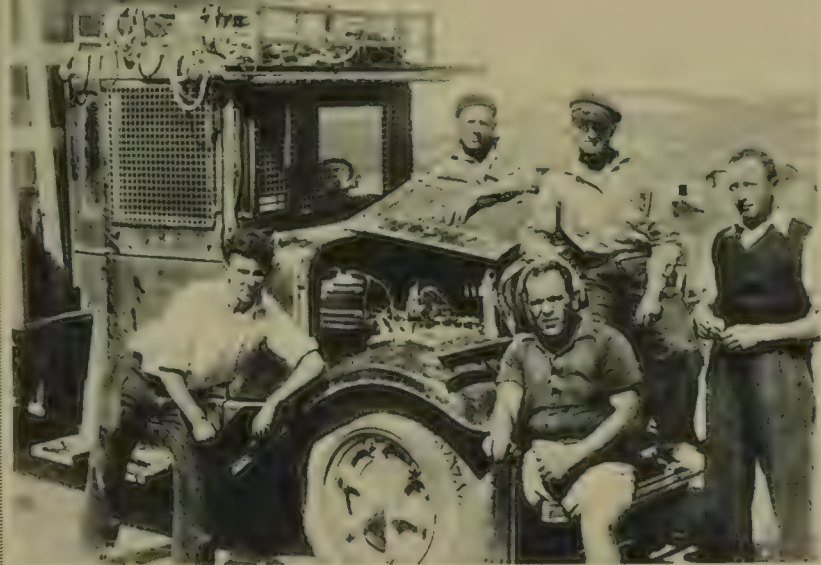
Thus, for instance, there have been endless problems and controversies and hypothetical theories thrown out about St. Thomas More's book called "Utopia." The critics and controversialists have sifted and studied almost every word in "Utopia." The only word they seem to have neglected is the word "Utopia." For, as St. Thomas More would



## IN DISTURBED PALESTINE: A STERN TASK FOR BRITISH TROOPS AND POLICE.



TYPICAL OF SEVERAL THAT HAVE BEEN FIRED ON BY ARABS: A CONVOY OF VEHICLES ON THE JERUSALEM-HAIFA ROAD, WITH A MILITARY GUARD (IN LORRY) AND A BRITISH POLICE MOTOR-CYCLIST.



SHOWING A SCREEN CONSTRUCTED ROUND THE DRIVER'S SEAT TO PROTECT HIM FROM MISSILES: A JEWISH MOTOR-VEHICLE USED ON THE ROAD BETWEEN HAIFA AND ACRE.



A BRITISH MILITARY POLICEMAN LIFTING AN ARAB'S FEZ—A FAVOURITE HIDING-PLACE FOR THE CONCEALMENT OF A REVOLVER: AN INCIDENT IN THE WORK OF SEARCHING SUSPECTS IN JERUSALEM.



SEARCHING A PACK-DONKEY FOR CONCEALED ARMS AT THE ZION GATE, JERUSALEM: PRECAUTIONS BY BRITISH MILITARY POLICE TO PREVENT CLASHES BETWEEN ARABS AND JEWS.



A BRITISH CASUALTY DURING THE RIOTS AT JAFFA: POLICE PROTECTING A COMRADE (LYING ON THE GROUND) STABBED IN THE BACK BY AN ARAB—(IN LEFT BACKGROUND) A RIOTER HURLING A MISSILE.



THE FUNERAL OF CONSTABLE R. A. BIRD, THE FIRST BRITISH POLICEMAN KILLED IN JERUSALEM SINCE THE DISTURBANCES BEGAN: POLICE CARRYING THE COFFIN INTO MOUNT ZION CEMETERY.

With a view to ameliorating the serious situation in Palestine, five members of the Higher Arab Committee went on June 6 to Amman to discuss with the Emir of Transjordan means of ending strike disorders in various towns so that a Royal Commission could be sent to investigate questions at issue. It was expected that the Emir would later communicate with the High Commissioner, Sir Arthur Wauchope. On June 7, a four-hours' battle took place on the Jaffa road, near Jerusalem, between Arab bands and a detachment of Cameron Highlanders, who had been rushed out in lorries after an Arab attack on a convoy of Jewish omnibuses returning from Tel Aviv.

The Camerons eventually dispersed the assailants. Several similar attacks had occurred in various places, and the escort of convoys was strengthened by two cars with machine-guns. On June 3, it was reported that large quantities of arms were entering Palestine from Transjordan, and Arabs were buying them. Later it was stated that in Jaffa wheeled traffic had been stopped by street barricades and by nails and broken glass scattered on the roadway. As noted in our last issue, the first death among British police and troops occurred on May 28, when a constable was shot dead in Jerusalem while returning from duty. There was no clue to his murderer.



# MONSTERS OF THE DEEP.

BEING AN APPRECIATION OF

"FREAK SHIPS": By STANLEY ROGERS.\*

(PUBLISHED BY JOHN LANE.)

THE other day, a great and costly ship—the "last word" in modern shipbuilding, and, as an example of human ingenuity, one of the most astonishing objects in existence—successfully completed her maiden voyage across the Atlantic. There was immense public interest, for somehow it was felt that this majestic vessel was the type and embodiment of a "mechanical age." It is reported that the queen-ship has been seen by a lady, aged 103, who crossed the ocean ninety-seven years ago in one of the first regular Transatlantic passenger ships. What a comparison must rise before this old lady's mind! Will our descendants, a century hence, look back upon our greatest ship with that half-amused curiosity with which we now regard another mammoth launched (but only after repeated attempts) seventy-seven years ago? It was incomparably larger than any other ship (not excluding Noah's Ark, as Mr. Rogers reminds us!) which had ever taken the water. It was 692 feet long (the *Queen Mary* is 1018 feet), its tonnage was 28,000, and it cost three-quarters of a million pounds to build and launch. This monster of the deep, the celebrated *Great Eastern*, failed to command the confidence of the public, and ruined its builders: after worthy but menial services as a cable-layer, it ended its days as a sort of floating fun-fair. But even to the end it did things on the grand scale, for, after being laid aside for twelve years, it was found to have gathered unto itself no less than 300 tons of barnacles! No part of this melancholy fate can happen to the *Queen Mary*: she enters upon her career with the interest and support not of a sceptical, but of a confident public; but it may be that even within a few years she will be dwarfed by far huger ships—and, in a more distant future, it may also be, as Mr. Rogers prognosticates, that there will be ships "vastly larger than we can imagine; large enough to be unaffected by storms and icebergs."

The *Great Eastern* failed through no fault of imagination or skill on the part of her brilliant designer, Brunel, but only because she was before her time; "her size far outstripped the knowledge of metallurgy, of propeller design, of foundry and machine-shop facilities." In other words, she was a true forerunner, as were those other experiments in size, the *Great Republic*, the American wooden clipper of 4555 tons, which was burnt (though afterwards restored) in 1853 before she had put to sea; *La France*, the Breton steel-hull sailer of 5633 tons, launched in 1911 and lost in 1922, after a vigorous career, on a coral reef; and Brunel's younger giant, the *Great Britain*, launched in 1843, "the wonder-ship of her age," the first large vessel to be built of iron and the first screw-steamer to cross the Atlantic. These belong to a large and honourable class of pioneers described in this entertaining volume; indeed, all Mr. Rogers's well-selected "freaks" may be divided into two classes—experiments, successful or unsuccessful, in new principles of construction or propulsion; and unusual craft built for special purposes or conditions.

To take the latter class first, perhaps the most famous examples, in the last century, of marine inventions mothered by necessity were the "floating batteries," *Monitor* and *Merrimac*. Their brief history is a little epic of the American Civil War, a tale oft-told, but well re-told by the author of this book. Though they were built *ad hoc*, they marked an epoch, for these monstrosities, which were described by contemporaries as "a floating pent-house and a cheese-box on a raft," had inaugurated the Age of the Ironclad, and their famous duel had, "in the course of one morning's work, rendered obsolete the world's navies."

Another historic "ship," but one necessarily without either ancestry or descendants, was the extraordinary

craft which, in 1877, gallantly brought to fruition a project which had been in contemplation for seventy-four years—that of transporting from the Egyptian desert the 300 tons of undivided stone which now stand on the Thames Embankment. The *Cleopatra* "resembled nothing so much as a big, elongated iron drum lying half-submerged, on which some eccentric person had stuck a box of a cabin, a frail walk and a stick of a mast." Probably no more unmanageable "ship" was ever floated, and in the wrath of the Bay of Biscay disaster overtook her. Cast away and then recovered, she reached London after being 122 days out of Alexandria, and faithfully delivered her monstrous cargo unharmed and entire. There are many other types of "freaks" which violate a sailor's every instinct but which ingeniously serve special purposes. Such are the ice-breakers which have been brought to a high degree of efficiency by the Russians, and of which the *Krassin* is the best known, on account of the invaluable part it

brain of Mr. Heath Robinson, of North American rivers. The most recent and the most rapidly developing of marine oddities is the "floating aerodrome," or aircraft-carrier, to which Mr. Rogers devotes an informative section.

For the rest, most of Mr. Rogers's eccentrics are examples of experiments which failed either by reason of some fundamental miscalculation or because an idea, promising in itself, disappointed expectation. A marine invention, like all inventions, must be not only scientifically sound, but commercially practicable. The Russian circular man-of-war (about 1875), resembling "an enormous turbot carrying on its ample back a curious-shaped building surmounted by a pair of large chimneys," succeeded to some extent in reducing sea-roll and in providing a stable gun-platform, but was quite impracticable in heavy weather. One of the most bizarre craft ever designed (1863) was the "jointed ship," the *Connector*, which consisted of three separate ships hinged into one, and which, in Mr.

Rogers's sketch, looks like a cross between the Loch Ness Monster and a Futurist's conception of a handsome liner. This was an example of a foolish invention which sacrificed every known principle of ship-designing to a supposed commercial advantage. Ross Winans's cigar-shaped "rolling-ships" (1858), similar to a vast torpedo in appearance, were designed to rush through the Atlantic at the speed of an express train, but the inventor overlooked the elementary fact that life would be made intolerable for all on board by the huge spouts of water thrown over the low-lying hull. On the other hand, the "caloric ship" (1852), designed

by Ericsson (the inventor of the *Monitor*), was a sound and indeed brilliant device for economy of coal-fuel; Ericsson successfully proved that the average steam liner of the period could reduce its coal-consumption from fifty-eight tons to six, per twenty-four hours; but the way of the inventor is hard, for this enormous advantage was wholly offset by the great expense and weight of the engines. The modern "rotor-ship" also seems to be sound in principle—we must take Mr. Rogers's word for it, for we have not the technical knowledge to understand its mechanics; but it has never succeeded, probably because of its clownish appearance—for it is evident, by many examples, that the inventor cannot entirely sacrifice elegance to utility; and who, remembering what splendid creatures of grace and dignity ships may be, will regret the fact?

Against the many failures, and the constantly disillusioned faith that sea-traffic was about to be "revolutionised," may be set other experiments which were greeted with scepticism and even derision, but which amply justified themselves. The classic example is the iron ship itself, not to mention the ironclad; we have already mentioned the early examples of "giants"; and at the beginning of this century, a launch invented by the Hon. C. E. Parsons—"a box of tricks," it was contemptuously called—christened *Turbinia*, unquestionably revolutionised marine engineering, beyond

its inventor's highest hopes.

It will be a grave disappointment to many travellers to know that, up to the present, all attempts to keep a ship completely stable have failed. The flat "turbot" ships had even greater terrors for passengers than *mal-de-mer*; and various experiments with craft on the catamaran principle—notably, Captain Dicey's *Castalia* (1874)—have failed to relieve a formidable kind of human suffering. So bitter were Sir Henry Bessemer's memories of the sea that in 1875 he devised a suspended, "anti-rolling saloon"; but the invention ended only in bankruptcy for the company which took it up. It appears that there are even unsurmountable defects, chiefly of weight, in modern gyroscopic devices. There is no human aid for bad sailors except resignation. We cannot, within these limits, examine more than a few of the diversity of creatures in Mr. Rogers's well-stocked aquarium, but it is worth a thorough tour of inspection throughout.

C. K. A.



THE "BESSEMER"—A SHIP FITTED WITH A SWUNG ANTI-ROLLING SALOON CALCULATED TO PREVENT SEA-SICKNESS: THE CROSS-CHANNEL STEAMER WHICH OWED ITS CONSTRUCTION TO SIR HENRY BESSEMER, THE FAMOUS ENGINEER AND INVENTOR, BUT DID NOT PROVE A SUCCESS.

Published in "The Illustrated London News" of April 3, 1875.



A DECK VIEW OF THE "BESSEMER"; SHOWING THE ANTI-SEA-SICKNESS SALOON IN THE CENTRE REMAINING HORIZONTAL (ITS ROOF BEING USED AS A PROMENADE), WHILE THE SHIP ROLLS SEVERELY.

A notable example of the freak ship was the "Bessemer," designed to reduce sea-sickness on the Channel crossing. She was constructed in 1875 by a company headed by Sir Henry Bessemer, the great engineer and inventor. She had a non-rolling saloon amidships, swinging on a bearing, and kept horizontal when the ship rolled by a hydraulic stabilising gear. The ship was not a success. She was very long, the idea being that this would reduce pitching, but the result was that she steered very badly. On her first trip she had great difficulty in entering Calais harbour, ramming the pier and doing considerable damage. She was also slow, and expensive to run. The "Bessemer" is one of the freak ships described in the interesting work by Mr. Stanley Rogers which is reviewed on this page.

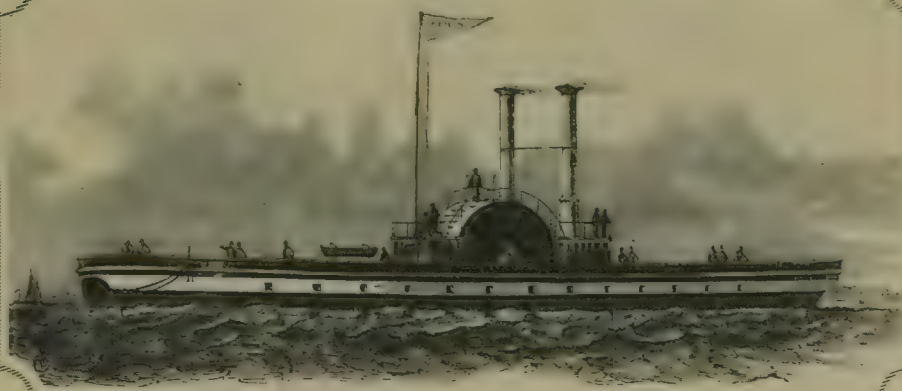
Published in "The Illustrated London News" of March 27, 1875.

played in the airship "Italia" disaster in 1928. The "turret ship," with its strange appearance of a vessel of ordinary beam sitting upon a wide, flat box, grew out of an ingenious device for diminishing harbour dues on tonnage; but the type was found to possess other merits, especially in stability and cargo-space, and for a good many years after its invention in 1893 it enjoyed a considerable vogue. Lately, however, it has fallen from grace, or such little grace as it ever possessed. The ungainly "whale factories," with huge stern-chutes for taking an entire whale aboard, and the train-ferries, of fantastic design, found in many different parts of the world, are examples of purely utilitarian craft from which nothing but "freakishness" can be expected; and the same may be said of the "whaleback" freighters of the Great Lakes—first cousins of the submarine in appearance—and the many different species of paddle-wheel ferries and steamboats, looking as if they had sprung from the

\* "Freak Ships." By Stanley Rogers. With 110 Illustrations by the Author. (John Lane, The Bodley Head; 8s. 6d.)



# FREAK SHIPS: STRANGE CRAFT DESIGNED BY OVER-OPTIMISTIC INVENTORS.



A FREAK SHIP OF THE EIGHTEEN-FIFTIES: MR. PETER BORRIE'S "PATENT SAFETY IRON TWIN STEAMER 'GEMINI,'" WHICH HAD TWO HULLS JOINED BY A DECK.

In 1850 Peter Borrie designed and built the "safety iron steamer 'Gemini'" for carrying "goods, passengers, cattle and all sorts of vehicles." She had two separate hulls (each 157 ft. long), with a single paddle-wheel in between, and joined together by a deck 26'5 ft. wide. She was designed for navigation on the Clyde, but it does not appear that she was a very successful vessel. In our issue of October 5, 1850, when the engraving reproduced above appeared, we noted that "on each end of the paddle-box are a number of deck-houses—a cook-house, with apparatus in it for cooking by steam, a dining-room, engineers' room, etc. On the top of the deck-houses and paddle-box is a platform, or hurricane deck, and this may be used as a promenade for passengers."



THE RUSSIAN CIRCULAR IRONCLAD "ADMIRAL POPOV" SHORTLY AFTER HER LAUNCH IN 1875: A FREAK WARSHIP DESIGNED TO PROVIDE A STABLE GUN-PLATFORM.

The "Admiral Popov" was built at Nicolaieff in 1875. Her circular lower hull was of iron plating, sheathed with wood and coppered. Her main armament consisted of two twelve-inch breech-loading guns mounted on a citadel in the upper deck. They were fixed and could only be trained by swinging the ship round to the desired position. The idea of building a circular ship was to reduce rolling to a minimum, and so provide a steady gun-platform. Within certain limits, it must be admitted, the "Admiral Popov" and similar ships proved the theory of their inventor, Admiral Popov, to be correct. In the shallow waters of the Baltic and the Black Sea they showed their stability. They were, however, very wet ships in a sea-way, with seas breaking over their low decks. The engraving reproduced here appeared in "The Illustrated London News" of January 1, 1876.



THE "CLEOPATRA" IN THE BAY OF BISCAY: THE STRANGE SHIP IN WHICH CLEOPATRA'S NEEDLE MADE ITS PERILOUS VOYAGE TO THIS COUNTRY IN 1877-78.

The "Cleopatra" was the extraordinary vessel built to bring "Cleopatra's Needle" from Egypt to England in 1877-78. The engineers of the day solved the problem of how to transport the obelisk by building a ship round it. A cylindrical iron vessel was constructed, the idea of this shape being that it would be possible to roll her down to the sea! She was ballasted with iron rails. She had no motive power, but carried some light sails to steady her. The "Cleopatra" proved extremely difficult to tow and had to be abandoned by her crew in the Bay of Biscay, as she threatened to capsize. However, she did not sink, and was finally re-manned and brought safely back to England by the once famous London tug "Anglia." The above illustration appeared in this paper in 1878.



THE "CONNECTOR" (1863): A JOINTED STEAMSHIP WHICH COULD DETACH AND PICK UP SEPARATE SECTIONS, ON THE PRINCIPLE OF A RAILWAY TRAIN.

The "Connector" was built at Blackwall in 1863. The advantages claimed for this type of ship were: "She will be able to detach one of her sections at a port to discharge its cargo while the rest of the ship continues the voyage to her final destination. On the return journey the section left behind can be joined up, as a goods wagon can be attached to a train." Mr. Stanley Rogers, author of "Freak Ships" (which is reviewed on the opposite page), points out the utter impracticability of such a ship. The "Connector's" contemporaries, however, were less sceptical; and, when we illustrated the vessel in our issue of August 1, 1863, we reported a number of glowing opinions of the possibilities she offered, and described a successful trial trip down the Thames from Blackwall to Erith Reach.



A TWIN-HULLED CROSS-CHANNEL STEAMER WHICH PROVED SUCCESSFUL IN AS FAR AS SUPERIOR STABILITY WAS CONCERNED: THE "CASTALIA"; BROUGHT OUT BY CAPTAIN DICEY (?1874).

The idea that a ship with twin hulls would provide greater stability has struck a number of inventors; and Captain Dicey, retired from service at the Port of Calcutta, launched a twin cross-channel steamer in 1874. This was the famous "Castalia," inspired by Captain Dicey's experience with outrigger canoes in the surf. She was described as having "roomy cabins, retiring-rooms and lavatories which offer the greatest possible contrast to the cribbed, cabined, and confined quarters of the ordinary Channel steamers." Though she turned out to be extraordinarily steady, she was slow, and consequently did not pay, and had to be withdrawn. Our illustration of her is taken from the contemporary number of "The Illustrated London News."



MOST IMPRESSIVE OF ALL THE FREAKS THAT EVER SAILED THE SEAS: THE "GREAT EASTERN" PROGRESSING UNDER SAIL AND STEAM (1858).

The "Great Eastern" is probably the most famous of all freak ships. But she was a remarkable vessel. She had a double hull. She was probably the first vessel to have a flat bottom with the keel inside instead of outside the hull. She had ten boilers and five funnels; two fifty-eight-foot paddle-wheels, directly driven by a 1000-h.p. four-cylinder oscillating engine. The combined force of screw and paddle was computed at 11,000 h.p., a colossal figure at the time. Her passenger accommodation was 800 in the first class, 2000 in the second, and 1200 in the third. She had only twenty lifeboats, however! On her masts she set 6500 square yards of canvas. She was as heavy as the three biggest steamers then afloat; and, also, considerably larger than Noah's Ark—if the Biblical dimensions are worked out! The illustration of her reproduced above appeared in this paper on December 4, 1858.



## BOOKS OF THE DAY.

IT was a fortunate circumstance, I think, that the man who gave his name to Mount Everest (which by the time these lines appear may have become the centre of momentous news) had one to give which is so dignified and appropriate, with its suggestion of eternity. It might have been something deplorably commonplace, such as—but I had better not specify! None of my books this week concerns mountaineering, but the air adventure over the world's topmost peak, in 1933, is recalled in the story of another that was a sequel thereto, told in "THE TRAIL OF THE CONQUERORS." By Colonel P. T. Etherton, Hon. Organising Secretary of Mount Everest Flight; formerly Hon. Consul-General in Chinese Turkestan; and Vernon Barlow. With fifty-five pages of illustrations, and a Map of South America (Jarrolds; 16s.).

Colonel Etherton was part-author of "First Over Everest," a book recording the historic flight, and he can claim also six other works of exploration, including "Adventures in Five Continents," "Across the Roof of the World," and "The Last Strongholds." Mr. Barlow, who, I believe, had a share in the last-named book, has also produced several previous works. In the present volume, which is written partly in the first person singular and partly in the first person plural, I have so far found no statement as to the respective contributions of the collaborators. Even assuming that "I" represents a single gentleman and "we" a double gentleman, which of the two is which is a point less free from all possible doubt than the identity of Baratara's king. In any instance of joint-authorship, it is interesting to know how the partners have gone to work. Whatever their system has been, however, Colonel Etherton and Mr. Barlow have conspired to give us a fascinating narrative of many-sided interest.

This book, which describes an aerial voyage by airship and aeroplane from Europe to and around South America, has a direct link with the Everest flight, since Colonel Etherton undertook to lecture on that subject in various South American countries, on the invitation of the Ibero-American Institute of Great Britain, whose director is Mr. Philip Guedalla. The King (then Prince of Wales) received him before his departure, and showed keen interest in the tour. In the course of the book, reference is made to the beneficent influence of his Majesty's own visit to that continent. "On many occasions," we read, "I heard sincere thanks given by South Americans for his invaluable assistance and example, his popularity extending across the entire New World. He may also, in a special sense, be considered the royal patron of flying, which will prove itself a vital link between hemispheres." The particular "Conquerors" over whose trail Colonel Etherton and his companion flew were, of course, the Spanish *Conquistadores* of the fifteenth century.

Colonel Etherton's association with Everest enhances the appeal of his thrilling experiences in flying over the Andes. There can be no doubt, I think, that his was the hand that penned the following passage: "Here were the Himalayas of the New World; surf on a mighty sea, they were breaking in giant waves; to our right was Aconcagua, thrusting its black pyramid nearly a mile above the main range . . . blowing eastwards from the summit was a white plume half-a-mile high and four miles in length. . . . The great snow-plume took me back in thought to the one that blows off Everest. . . . All about us were snow-fields overhanging sheer walls of rock, and dark cañons into which we seemed to be in danger of crashing whenever the machine was caught in cross-currents and down-draughts. Once we dropped like a stone. Vast ice-cliffs seemed to be shooting upwards past us at incredible speed. . . . But the American pilot knew his business, and up and up the great engines carried us again. I was entranced at what I saw."

That poignant tragedy of the air, the untraced death of Miss Elsie Mackay during an attempted Atlantic flight in 1928, is touchingly recalled in a fine biography of her father, "JAMES LYLE MACKAY." First Earl of Inchcape. By Hector Bolitho. With sixteen illustrations (Murray; 15s.). This book is aptly described as "a romance of shipping and finance," for owing to the dearth of intimate

data, such as letters and diaries, the biographer had to rely largely on Lord Inchcape's public career. Even there difficulties arose from the fact that he had conducted some of his most important transactions over the telephone, leaving little record of them in writing. Thus, regarding the immense service he rendered in the post-war disposal of enemy ships, with a profit to the Exchequer of £35,000,000, Mr. Bolitho writes: "The only documents which survived were the formal report of the sales and a file of perhaps fifty letters. The romantic story of the biggest shipping sale of history could not be adequately written for want of material."

No wonder the biographer found it "a difficult and bewildering book to write," especially as he himself had never even seen Lord Inchcape. Nevertheless, he has succeeded in making it a very interesting book by dint of diligent research and questioning of those who had known him. Moreover, it brings out a side of Lord Inchcape's life—his secret influence in politics, both at the Foreign Office and the India Office—which may surprise many who may have thought of him solely as a great ship-owner and a brilliant financier. When interrogating men who had worked with him or under him, Mr. Bolitho found that, while people of importance generally described him as "hard as nails in business" and quite devoid of sentiment, humbler folk spoke of him with strong affection.

sand-glasses which her father found in the captain's hands when his body was recovered from the sea. In 1922 Lord Inchcape received the Freedom of Arbroath, and gave £26,500 to the Town Council for seamen's dependents. Five years earlier, he had returned to his native land, and bought Glenapp Castle in Ayrshire. Describing his life there, Mr. Bolitho says: "There was something feudal in the way in which he governed his little kingdom." And one of his old Scots servants told the author: "His Lordship was a bit like a king." It is perhaps forgotten that he might actually have become a king, for in 1921 he was offered the crown of Albania, but refused it as "not in my line."

Here it is appropriate to mention a beautifully illustrated book, connected both with shipping and with South America, and also, through its author, a well-known Parsee writer, with India. I refer to "A THOUSAND MILES UP THE AMAZON." Being impressions of a pleasure cruise to North Brazil, via Oporto, Lisbon, and Madeira. By Ardaser Sorabjee N. Wadia, sometime Professor of English and History, Elphinstone College, Bombay. With sixteen illustrations (Dent; 8s. 6d.). The story of this wonderful trip, in the Booth liner *Hilary*, will doubtless encourage many a holiday-maker to go and do likewise. Incidentally, the author quotes an interesting statement by Mr. Lawrence

T. K. Griswold: "The modern Mayan Indians say their ancestors flew; and certainly their elevated plazas would make good landing fields. I have flown over Mayan cities and noted designs, like directions, only visible from the air."

In the Inchcape memoir, the reader is shipped east of Suez. From the Amazon he is taken north of Panama, in an attractive little book by an old contributor to these pages—"MEXICO." From the Earliest Times to the Conquest. By Thomas Gann. Illustrated (Lovat Dickson; 6s.). Dr. Gann, who is lecturer in Central American Archaeology at Liverpool University and has charge of the British Museum's Expedition to Pusilha, here outlines the Aztec and other civilisations in a popular style which will tempt many readers to dig deeper into an alluring subject. I like particularly the account of King Nezahualcoyotl (1431-1472), who seems to have combined the characteristics of David and Solomon. He possessed a very extensive harem, but, not content therewith, he secured a Mexican "Bathsheba" by placing a Mexican "Uriah" in the forefront of the battle. Dr. Gann's book is one of a new series which includes also two other interesting archaeological outlines—"ANCIENT ROME." As revealed by Recent Discoveries. By A. W. Van Buren; and "MESOPOTAMIA." By Seton Lloyd. Illustrated (Lovat Dickson; 6s. each).

Mediaeval history is dominant, while antiquity is lightly touched on, in "HISTORIC CYPRUS." A Guide to its Towns and Villages, Monasteries and Castles. By Rupert Gunnis. With six illustrations, seven Plans, and a folding Map (Methuen; 8s. 6d.). The author of this well-produced book, the official guide to Cyprus, is Inspector of Antiquities on the island, and has devoted to the work many years of travel and research. It contains, as far as he knows, the only complete survey of every village and monastery, church or mosque in Cyprus. He hopes it may induce readers to visit the most agreeable, yet one of the least known, of British Colonies. He calls it the "Cinderella" of the Empire; but Cinderella, as we know, came into her own at last.

Lastly, to students of ancient art, and art-lovers in general, I commend an exquisitely illustrated quarto entitled "GREEK SCULPTURE." Edited with an Introduction by D. C. Wilkinson. With 104 full-page Plates (Chatto and Windus; 5s.). This volume, which belongs to the series, Life and Art in Photographs, admirably fulfils its purpose of presenting a comprehensive set of reproductions of the better-known works. Its editor modestly says: "The letterpress is unimportant, and serves only to supplement the plates by giving a brief history of Greek sculpture." As he writes for the general reader, as well as the classical specialist, I think he might have added "B.C." to his opening words: "Greek sculpture began in the seventh century." C. E. B.



A PADAUNG WOMAN WEARING THE SERIES OF BRASS NECK-RINGS WHICH ELONGATE AND DISTORT HER NECK: AN ORNAMENT, PRESCRIBED BY THE AGE-OLD CUSTOM OF HER TRIBE, THOUGH PAINFUL AND LABORIOUS TO PUT ON AND TAKE OFF.

As we noted in our issue of January 12, 1935, when we illustrated this peculiar custom, in colour, the Padaung women of Burma wear round their necks solid brass coils weighing, in all, nearly thirteen pounds. The coils are added one by one as the girl grows up; gradually distorting and elongating the neck. The origin of the custom is obscure, but possibly the idea is to retain the women within the tribe. At all events, when a Padaung woman abandons her neck-rings she breaks an age-old custom. The woman on the right (who is a native of Pekon, a village on the Balu Chaung, Southern Shan States) was unable to lift her head from her pillow for four or five days after the rings had been removed. By that time, however, her neck muscles had become strong enough to support her head, and she now suffers no inconvenience from her long neck. When she was asked whether she would wear the rings again she replied, "No, too heavy."



THE NECK OF A PADAUNG WOMAN UNNATURALLY ELONGATED BY THE CUSTOM OF WEARING BRASS RINGS: ONE WHO WAS UNABLE TO LIFT HER HEAD FOR A NUMBER OF DAYS AFTER THE RINGS HAD BEEN REMOVED.

In India, where Lord Inchcape had made his fortune and became known as a Napoleon of finance, a little old Hindu, who remembered him as a young man, showed at his own home a photograph and said: "I say my prayers to him every day." Asked why, the old man replied: "Because he was kind to me for thirty years. . . . I knew his heart. . . . He was never cruel to little people."

Lord Inchcape was always a man of the sea. "He disliked flying," we are told, "and never went in an aircraft all his life." He ever retained memories of his boyhood beside the North Sea at Arbroath, where he was born in 1852, and he chose his title because "twelve miles out to sea was the Inchcape Rock, renowned from the days of the worthy Abbot and the wicked pirate, Ralph the Rover, who perished there." Mr. Bolitho refrains from quoting, or even mentioning (perhaps as being too hackneyed), Southey's familiar poem on the subject, where the town's ancient name is recalled—

God bless the Abbot of Aberbrothok.

Mention of Arbroath reminds me that I have a slight personal association with it. Ten years before Lord Inchcape's birth, the brig *Caledonia* of Arbroath was wrecked on the Cornish coast. One of her boats was set up over the grave of some of her crew in Morwenstow churchyard, and my wife still possesses a pair of



## A PUZZLING "VENUS" OF 2000 B.C.: A FINE SUMERIAN RELIEF IN LONDON.



ISHTAR: A BAKED CLAY RELIEF OF THE SUMERIAN GODDESS OF LOVE, WHOSE SUPPORTING OWLS PRESENT A PROBLEM.

"This baked clay relief of the goddess Ishtar, now in London," writes Mr. Frank Davis, "is believed to be unique. A similar, but considerably smaller, plaque, and without the owls at either side, is in the Louvre. The figure is winged, with snake head-dress and birds' feet, and is standing upon two reclining lions. In her hands she holds what are thought to be two looped measuring rods. If this explanation is correct, the rods can be interpreted as attributes of justice, in the same category as the scales of classical mythology. While this particular point remains obscure, there can be no doubt of the authenticity of the object,

which has been subjected to exhaustive chemical examination—still less of its very considerable æsthetic qualities. The design as a whole is vital and dignified, and the modelling of the figure sensitive to a degree. Chemical analysis has established that the incrustations are unquestionably ancient and that the bitumen is dried out in a way which is only possible in the course of many centuries. It is dated with confidence to the Larsa dynasty in Sumeria—that is, before the Hammurabi period." The owls are a puzzle, for Minerva was not yet born. The figure (19½ in. high) belongs to Mr. Sydney Burney.



# The World of the Kinema.

By MICHAEL ORME.

## THE COMEDY-THRILLER.

FEW, indeed, are the tragedies brought about by human passions that have not in the course of time sown seeds of mirth in the field of entertainment. One might be inclined to say, off-hand, that any subject, from sentiment to crime, reaches a point in its ultra-serious treatment when laughter must supply an antidote, were it not for the memory of youthful merriment bestowed on the ancient drama of Punch, who broke the skull of his Judy and swung on a little black gibbet for the deed. And does so still, amid shrieks of juvenile joy. One cannot, then, ascribe to a growing callousness the spirit that welcomes a jest tacked on to the tail of murder, nor seek in cynicism the source for the popularity of the amateur detective, whose flippancy would shock Sherlock Holmes to the depths of his dignified being, and probably reduce the faithful Watson to tears of dismay in seeing his idol thus unseated. But "comic relief" has always been an essential ingredient in dramatic fiction prepared for mass-consumption. The wooden-headed professional sleuth and even the good Dr. Watson himself were the necessary foils to the great Sherlock's feats; the grim gangster chief and the master racketeer had their illiterate henchmen to vary the machine-gun fire with the rattle of their "wise-cracks"; and the blood-and-thunder business of the old-time melodramas was interlarded with the hearty humour of the "second pair of lovers," the jolly sailor, or the country clown, according to the requirements of their milieu.

And when the blood and thunder had lost its first fine fervour, when the serious side of the medal was dulled

by no means an expert sleuth, with unbounded enthusiasm. Their separate and united search for clues, which becomes the more imperative when Dr. Bradford himself lies under suspicion, is decidedly hampered by the lady's misguided efforts and punctuated by their own light-hearted clashes. Beneath the surface of their smart skirmishes and startling

they must take on the inherent quality and colour of the whole; they must not stand out singly and alien to their surroundings. And they must, in their turn, absorb the quality and the colour of the country to which they have been drawn.

That, I think, is at once the duty and the difficulty of the foreign director. The tempo, the mentality of different nations, are as disparate as their languages, which may seem an entirely gratuitous piece of information, but which, it would appear, is a stumbling-block in the directorial path not sufficiently envisaged.

Take, for instance, "The Marriage of Corbal," the adaptation of Mr. Rafael Sabatini's romance of the French Revolution, which had its world-première at the Leicester Square Theatre. It has in it more than the makings of a stirring costume-play, for its director, Herr Karl Grune, has embodied in it his desire to approach a period rich in drama, but standardised by tradition, in a new spirit. He had no intention of plunging once again into the seething melting-pot of Paris, to start the tumbrils rumbling and the frenzied mob howling execrations at proud and hated aristocrats. He has sought to catch the echo of all this in a distant village, where a loyal peasantry upholds a virtuous Marquis and closes its shutters on the work of the guillotine. Herr Grune's scheme was excellent, though the theme of a triangular love-story, wherein Deputy

Varennes lost the lady he had rescued to the noble Marquis, may have been a trifle too artificial for his purpose. But the subject would have served and certainly sufficed for a picture of handsome exterior, distinguished by the director's flair for the impressive camera-angle and Mr. Otto Kanturek's superb photography. Where swift pictorial statement establishes the story the production commands unbounded admiration. Where the tension slackens, as it does not once but several times, the reason may be found in



"THIRTEEN HOURS BY AIR," AT THE PLAZA THEATRE: (LEFT TO RIGHT) DENNIE BARTLETT AS WALDEMAR PITT III., JOAN BENNETT AS FELICE ROLLINS, AND FRED MACMURRAY AS JACK GORDON.

Jack Gordon, an airman, is travelling from New York to Salt Lake in an aeroplane which he is to pilot thence to San Francisco. He has just fallen in love with Felice. Waldemar Pitt III. is an obnoxious youngster who squirts people with an air pistol, but later he helps to capture a criminal with it.

with frequent use, the order of things was reversed, the medal turned round to reveal the rich possibilities of its brighter side. The comedy-thriller, or the comedy-mystery-drama, whichever you like to call it, emerged; neither burlesque, which has always existed, nor wholly satirical, though with a caustic edge to it, but realistic drama with an accent on comedy. The American director, peculiarly resourceful in the invention of amusing situations, and his scenario-writer, well versed in the art of "snappy" dialogue, excel in this type of entertainment, of which "The Thin Man" was a shining example. Moreover, they have in Mr. William Powell an actor whose delightful sense of humour has that precision which times the launching of a good line to a split second. The thrills suffer no damage, the nefarious doings of the underworld spin their web of mystery, and the plot duly thickens unimpeded by the deft interpolations of Mr. Powell's polished comedy. So neatly and with such assurance does he cut through the fabric of double-crossings, "red-herrings," and the baffling problems of sudden, inexplicable deaths that the excitement, wrapped up, as it were, in a cellophane envelope of laughter, remains intact.

He must have his sparring-partner, of course—his Dr. Watson transformed into charming femininity. In "The Ex-Mrs. Bradford," a variation of "The Thin Man" formula, presented at the Carlton, Miss Jean Arthur steps into Miss Myrna Loy's shoes and wears them gaily. By the simple expedient of making divorce a prelude to a reunion desired by both parties, but skilfully postponed by a duel of wits until the end, a *souçon* of sentiment is allowed to flavour their bickerings. But their main occupation is to get involved in a race-course crime, he unwillingly, she, a writer of detective stories and an ardent though



"SHOW BOAT" AS A FILM, AT THE LEICESTER SQUARE THEATRE: PAUL ROBESON (SEATED IN FRONT) IN THE SCENE OF HIS FAMOUS SONG, "OLD MAN RIVER."

The film version of "Show Boat" is a Universal production starring Paul Robeson, Irene Dunne, Allan Jones, and Charles Winninger.

adventures, the plot proceeds to get itself somewhat entangled, and the why and wherefore of the peregrinations of a large sum of money remained, to me at any rate, a minor mystery, but one that is easily accepted for the sake of Mr. Powell's and Miss Arthur's brilliant passages of arms; for Mr. Eric Blore's delightful portrait of a resigned but sympathetic butler; for the excitement of a big race finely photographed; and the ingenious twists of Mr. Stephen Roberts's clever direction.

## A DIRECTOR'S DIFFICULTIES.

Art is international, and the influx of foreign talent into our studios cannot fail to widen the horizons of our film-industry. Those are facts which, in the face of the steady technical and artistic progress of British films, are beyond argument. By all means let the sinews of war be strengthened by Continental brains, and let the doors be wide open to any invigorating wind, no matter whence it blows. For, when all is said and done, this great business of film-making is of a synthetic nature, made up of many parts, and, if those parts are the best the world can supply, the result will be the more brilliant. But they must be absorbed;



"TWO'S COMPANY," AT THE LONDON PAVILION: NED SPARKS (LEFT) AS AL; GORDON HARKER AS MUGGRIDGE.

Al is lawyer to an American family whom he persuades to visit England, so as to get the daughter away from her other admirers. On the boat Muggridge, an earl's servant, masquerades as the earl's son. After various plots have failed, Al and Muggridge contemplate suicide, but tragedy is averted by comedy.

the director's inability to gauge the weight of a very wordy scenario. Those words pour forth at a funereal pace in Mr. Hugh Sinclair's solemn pontifications, though that young actor has proved, in his first film and on the stage, the range and flexibility of his temperament. Those words engage Mr. Nils Asther in many a tussle, hampered by his accent, which would not, had it been less taxed, have lessened his qualifications for the part of the dangerous Deputy, for he has the head of a fanatic and the fervour of the revolutionary. Those words become a tribulation when yet another actor with yet another accent, and Mr. Noah Beery with American inflections, struggle to lend them poignancy on the one hand, humour on the other.

Were Herr Grune's ear, accustomed to the more ponderous delivery of his countrymen, more thoroughly attuned to the pace and modulations of the English tongue, he would, I feel sure, have lifted the burden of verbosity from the shoulders of "Corbal" and discovered the disharmony of a variety of accents. And were he thoroughly conversant with the English mentality, he would discover that, to our thinking, virtue, as personified by the Marquis, may permit itself a smile or two, nor need it walk in unbending dignity. After all, "The Marriage of Corbal" is romantic stuff and should go with a swing, even in the shadow of the guillotine.



"THE EX-MRS. BRADFORD," AT THE CARLTON: WILLIAM POWELL (LEFT) AS LAWRENCE BRADFORD, A SOCIETY DOCTOR; JEAN ARTHUR AS PAULA BRADFORD, HIS EX-WIFE; AND JAMES GLEASON AS CORRIGAN, A POLICE INSPECTOR.

This film is a detective story, during which Dr. Bradford is accused by Inspector Corrigan of murder, and, to clear himself, investigates. He discovers the strange means by which a jockey was killed during a race, and other crimes.



# CRUISERS WITH HANGARS: THE BRITISH NAVY LOOKS TO ITS AIR ARM.

DRAWINGS BY DR. OSCAR PARKES, O.B.E., M.B.



A NEW TYPE OF BRITISH CRUISER WITH A HANGAR TO SHELTER HER AIRCRAFT—AN IMPROVEMENT ALREADY ADOPTED IN CERTAIN JAPANESE AND U.S. CRUISERS: A SHIP OF THE "SOUTHAMPTON" CLASS; SHOWING THE SUPERSTRUCTURE ENCLOSING THE HANGAR ON EITHER SIDE OF THE FORE FUNNEL.



A BRITISH CRUISER OF THE "COUNTY" CLASS RECONSTRUCTED AND PROVIDED WITH A HANGAR TO HOUSE FOUR AEROPLANES; ONE OF THE FORMER "TIN-CLADS" WHICH ARE BEING REFITTED AT CHATHAM AND PROVIDED WITH AN ARMoured BELT; SHOWING THE HANGAR AMIDSHIPS.

The following details, descriptive of the illustrations on this page, have been supplied to us by Dr. Oscar Parkes. "The two outstanding features of the new 'Southampton' class are the hangars built as extensions of the forward superstructure on either side of the fore funnel and the provision of triple mountings for the 6-inch guns. In recent cruisers the masts and funnels have been upright, but in these ships it was found necessary to rake the foremost funnel, in order to take it up clear of the bridge, and the second funnel and the masts follow suit. Light struts replace shrouds to avoid interference with anti-aircraft guns mounted at the base of the masts. The catapult is between the funnels, with a crane on each side for handling aeroplanes. These vessels have been designed as replies to U.S. and Japanese cruisers with fifteen 6-inch guns; they represent the best this country can do upon the tonnage available under the London Treaty. During the past twelve months two of the 'County' class, the 'Cumberland' and 'Suffolk,' have been extensively altered in

the course of their refit at Chatham. Built between 1924 and 1928 to the standard limits of the Washington Treaty, they displaced 10,000 tons and carried eight 8-inch guns on an unprotected hull—too big and too vulnerable for satisfactory service. In addition they had no means of sheltering their aircraft, such as is provided in the U.S. and Japanese cruisers. All are to be altered in the same way as the 'Cumberland,' which has been fitted with a large hangar amidships capable of housing three aeroplanes, and a belt of armour along the waterline, with additional protection against bombs. Twin anti-aircraft guns replace the former single mountings, and eight 4-inch anti-aircraft weapons are now carried. In order to effect these changes without exceeding the tonnage limits, which still regulate the size of these cruisers, a section of the hull has been cut away aft so that the deck steps down abaft the fourth turret." The "Cumberland" recently ran her trials after completing her refit, the total cost of which was given as £516,930.



# FIRST PHOTOGRAPHS OF THE LIGHT-SKINNED PYGMIES AND UNTOUCHED BY CIVILISATION: WITH OTHER TRIBES:



TIGHT-LACING (WHICH ALLAYS THE PAINS OF HUNGER) AS PRACTICED BY NATIVES IN THE RAMU DISTRICT OF NEW GUINEA: A TRIBESMAN WITH HIS BODY COMPRESSED BY A NARROW WAIST-BAND.



AN AOME PYGMY OF HUME TYPE, WHO, WHEN ARMED WITH A SHIELD, WOULD BE A VERY FEARED ENEMY TO ANY NATIVE. A FORECAST TO THE ADJOINING PHOTOGRAPH (TO RIGHT).



AN AOME PYGMY OF AUSTRALOID TYPE (SHOWN ABOVE), WITH AN ENLARGED SHIELD, CARRYING A "HOLD-ALL" OF PANDANUS LEAVES CONTAINING GUNPOWDER AND FOOD, AND A NET-BAG SLUNG BEHIND.



A NATIVE COUPLE IN THE RAMU DISTRICT OF NEW GUINEA. THE WOMAN (RIGHT) WEARING A NET-BAG FOR CARRYING YAMS; THE MAN TIGHT-LACED AND WEARING A PENCIL COVERING MACE OF TAPA.



AN AOME PYGMY OF A HEAVY AUSTRALOID TYPE, WITH SMALL ROSE ORNAMENTS, SHOWING A LARGE BUCKLE-HEAD, STONE AXE AND CARRYING A SHEAF OF ARROWS IN HIS OTHER HAND.



ON THE RAMU: A VIEW SHOWING THE AOME MOUNTAINS (THE HOME OF THE PYGMIES) IN THE DISTANCE.—(INSERT ABOVE) A TRIBESMAN OF GENGATOO VILLAGE, RAMU RIVER, WEARING A NECKLACE OF TEETH (AS IN TWO TOP LEFT PHOTOGRAPHS ON OPPOSITE PAGE).

Continued.]  
women 4 ft. 2 in. They differ greatly in type from the darker-skinned tribes of the Aome pygmies, who had never been studied by anthropologists, when he visited the capital of the mandated territory, in the spring of 1935, and it was his desire to see them that led him to return at the end of the year. As the navigation of the swift-flowing Ramu is very dangerous, owing to submerged tree-trunks hidden by the muddy water, he took two launches specially built for the purpose. One launch was holed and sunk eighty miles up the river, and the other one forty miles further

threated together and looking like beads. Lord Moyne mentions that he heard of the Aome pygmies, who had never been studied by anthropologists, when he visited the capital of the mandated territory, in the spring of 1935, and it was his desire to see them that led him to return at the end of the year. As the navigation of the swift-flowing Ramu is very dangerous, owing to submerged tree-trunks hidden by the muddy water, he took two launches specially built for the purpose. One launch was holed and sunk eighty miles up the river, and the other one forty miles further

PHOTOGRAPHS BY LADY BROUGHTON.

# OF AOME, IN NEW GUINEA, HITHERTO UNVISITED RESULTS OF LORD MOYNE'S PIONEER EXPEDITION.



AN AOME PYGMY WEARING A "BANDOLIER" MADE OF PIECES OF GOLDEN-YELLOW CANE—A NECKLACE OF "JOB'S TEARS" (BEHIND), AND A NECKLACE OF TEETH (AS IN NEXT PHOTOGRAPH TO RIGHT), AND ROSE ORNAMENTS.



AN AOME PYGMY CARRYING A RAIN-MAT OF PANDANUS LEAVES AND WEARING A NECKLACE OF THREE STICKS OF PALM SUGAR BUILT THROUGH THE RIVETS OF HIS HOME, AND OTHERS MAY AT AN ANGLE THROUGH EACH RIVET.



A FRONT VIEW OF THE SAME COUPLE AS SHOWN IN THE ADJOINING PHOTOGRAPH (TO THE LEFT). NATIVES OF A DISTRICT ABOUT 25 MILES FROM THE MOUTH OF THE RAMU RIVER, IN NEW GUINEA.



AN AOME PYGMY, WITH BARK-CLOTH HEAD-DRUMS REMOVED, SHOWING HAIR DRAWN THROUGH A FIBRE RING INTO A WAD AT THE BACK, POSSIBLY FOR PROTECTION FROM AXE BLOWS.

Continued.]  
in this country. The outstanding adventure of the cruise was a visit to the light-skinned pygmies of Aome, discovered living in the hills near the Middle Ramu River, in that part of New Guinea which was formerly the German colony of Kaiser Wilhelmsland, and is now held under mandate by the Australian Commonwealth. These pygmies, like other races in that locality, have had no contact with civilisation and are not under Government control. Their colour is described as not darker than that of a very sunburnt Englishman, and their hair is blackish brown. The average height of the men is 4 ft. 6 in., and that of the

Continued below on left.



A RAMU TRIBESMAN (TIGHT-LACED, LIKE ANOTHER IN THE TOP LEFT PHOTOGRAPH) CARRYING, SLUNG FROM HIS HEAD, A DAGGER OF CASSOWARY BONE, WITH A SHEATH (1 INCH LONG) ON THE POINT.



LORD MOYNE WITH TWO AOME PYGMIES OF STRONGLY CONTRASTED TYPES: (INSERT ABOVE) A PYGMY WITH A BOW, TIPPED WITH BALL-STOPPER WHICH BAMBOO STRING CAN BE EASILY SLIPPED, AND ARROWS WITH BAMBOO POINTS BOUND TO THE SHAFTS WITH HUMAN HAIR.

on. Thus the party of eleven were stranded fifty miles below Atemble, in the pygmy country, with only two 10-ft. dinghies. Lord Elveden and Mr. Wauchope then returned to the yacht for help, while the others camped in shelters among natives, who were, fortunately, friendly. Had it been necessary to camp twenty miles further downstream, where the natives had shown great hostility, the position would have been very unpleasant. After ten days, a rescue-party arrived in a small launch, and four of the party were then able to reach Atemble, 170 miles from the river

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mouth. Some of the tribes in this region are hostile, and in many cases they can never have seen white men before, and certainly not white women. The presence of two ladies in the party caused continual surprise and interest. They have no metal implements, but make finely sharpened stone axe-heads and carved spear-shafts. The pygmies were very timid with the British visitors, but neighbouring tribes were extremely frightened of these small people. They are said to be very ferocious, frequently attacking the larger neighbours not only with bows and arrows, but with their formidable stone axes.



# HISTORIC SCIENTIFIC INSTRUMENTS EXHIBITED AT CAMBRIDGE:

NEWTONIAN, PEPYSIAN, AND OTHER RELICS  
OF THE PAST.

By Dr. R. T. GUNTHER, Curator and Librarian of the Old Ashmolean, Oxford.

(See also the Illustrations on the Opposite Page.)

AN exceptionally interesting scientific loan exhibition began at Cambridge on June 8 and is to continue until June 23. It includes a number of historic scientific instruments, books, and engravings; and illustrates by contemporary apparatus the development of the astronomical, physical, and biological sciences in their earlier stages. It contains a number of exhibits of apparatus used by eminent Cambridge men who have worked in, or been intimately connected with, Cambridge.

The earliest period of Cambridge science is better illustrated by manuscripts in the College and University

enduring interest in the Theory of Music. He read Descartes; he used a musical scale of his own invention; he listened eagerly to all that Robert Hooke had to say about concords and discords. In March 1667-8 his head was so full of "musique notions" that he felt an urge to make "a scheme and theory of musique not yet ever made in the world."

Unfortunately, the writing on the drawers of the Musarithmica is small and none too clear, so that it may well be that Pepys, with his failing eyesight, became unable to read it, even with the aid of Kate Joyce. With it is exhibited an early phonograph following closely upon Edison's original invention, upon which the sound vibrations were recorded on tinfoil.

Special interest attaches to the instrumental equipment of the first Astronomical Observatories in Cambridge. The older was arranged by Newton's successor, Professor Cotes, over the great entrance gate of Trinity College. There some of Newton's instruments were collected, but of the original observatory instruments but few have survived. Such as are still extant are preserved in the College Library with a small collection of mathematical instruments, to which others have been added by Thomas Scattergood. The largest is a Newtonian reflecting telescope by Hearn.

When the Observatory at Trinity had become antiquated, a second College Observatory was constructed in the tower between the second and third courts of St. John's College. It was furnished with small but excellent instruments about 1763. Its equipment is therefore some ten years older than that of the Radcliffe Observatory at Oxford. With a transit by Sisson, a quadrant by Bird, an astronomical clock by Shelton, and telescopes by Dollond, a long series of careful observations were made by members of

platinum, is illustrated by instruments from the Cavendish Laboratory; his original model of a Camera Lucida being an excellent example of the simplicity so frequently seen in the first model made of a new invention. The exhibits of biological and medical interest have been kept together with the special instruments, such as microscopes and microtomes, that are used by the practitioners of those sciences. Three ancient collections of *Materia Medica* in their original cabinets are fortunately still extant in Cambridge, historic documents of the greatest value.

Special exhibits have been selected to show the great range covered by the scientific work of John Ray and Stephen Hales, both of whom were centres of coteries of highly intelligent persons such as Stukeley, whose letters and diaries throw interesting sidelights upon the work of the masters. Many of the microscopes that have been discovered are not only of special historic interest for their own sake, but also on account of their association with the experts of the science. The Zoology Laboratory shows microscopes that belonged to Francis Maitland Balfour, the father of the study of Comparative Embryology in England. The Botany School is contributing an early Smith microscope that belonged to Charles Darwin, which,



AN EARLY EDISON PHONOGRAPH, MADE IN PARIS; WITH A LARGE SCREWED BARREL UPON WHICH THE TINFOIL WAS OVERLAID TO RECEIVE THE SOUND RECORDS: AN EXHIBIT AT CAMBRIDGE.

Libraries than by contemporary apparatus, such as Merton College can still show; but many of these ancient documents also include drawings and diagrams which are so clearly delineated as to leave little doubt as to the character of the instruments described. Among the earliest local manuscripts are those that came from the Abbey library of Bury St. Edmunds.

Of especial note are the first astronomical tables specially calculated for the latitude of Cambridge by John Holbrook, Master of Peterhouse during the first half of the fifteenth century, and extended by Lewis Caerlyon. Nearly contemporary would have been the venerable astrolabe presented to his new college by Dr. John Caius. Among the mathematical exhibits is a fine series of slide-rules exhibited by the Master of Pembroke College, beginning with the oldest of all, designed by William Oughtred and made by Elias Allen about 1640. For many years it had lain unknown, disguised under the name of an "astrolabe," in a cupboard of the Cavendish Laboratory, until the present writer recognised its historic importance.

Then there is the very complete set of mathematical instruments presented by the Hon. Roger North to Jesus College and still preserved in that college. Of a wider celebrity are the parts of the famous calculating machine designed by Charles Babbage. It was the *dernier cri* of a century ago, and the Government of that day voted a special grant of £17,000 for its completion. Other parts of the same machine are preserved in the London Science Museum and by Dr. Buxton at Oxford, and so many improvements were always being introduced into it in the course of its manufacture that the entire machine was never completed.

Another instrument which has been insufficiently studied, but which will undoubtedly attract much attention, is the Musarithmica Mirifica made for or under the direction of Samuel Pepys, whose taste for, and skill in, music is well known. It was doubtless intended to make the composition of music a fool-proof proceeding, and some will think that some such apparatus is more than ever needed at the present day. It appears to have been modelled on an instrument described in the *Musurgia* of the learned Jesuit, Athanasius Kircher. It is a miniature chest of



A "MUSARITHMICA MIRIFICA," MADE FOR SAMUEL PEPYS ABOUT 1670 FOR COMPOSING MUSIC: AN INSTRUMENT "DOUBTLESS INTENDED TO MAKE THE COMPOSITION OF MUSIC A FOOL-PROOF PROCEEDING; CONSISTING OF A CHEST OF MANY DRAWERS."

This extraordinary instrument is described by Dr. Gunther in his accompanying article. Like the other objects shown here and on the opposite page, it is included in the Scientific Exhibition now open at Cambridge. It is a miniature chest of many drawers, and this photograph shows four of the drawers inscribed with musical notation. Pepys, unfortunately, does not describe the instrument in his Diary.

St. John's College, notably by Ludlam and Catton, which remained unreduced and unpublished for a number of years, until Airey, Astronomer Royal, perceiving their excellence, had them reduced and printed. The instruments with which this work was done are now on exhibition.

The varied and distinguished work of W. Hyde Wollaston, discoverer of palladium and of practical methods of working



THE OLDEST THERMOMETER IN BRITAIN: AN ORIGINAL INSTRUMENT OF 1660, OF THE ACCADEMIA DEL CIMENTO; PRESENTED TO CHARLES BABBAJE BY THE GRAND DUKE OF TUSCANY.

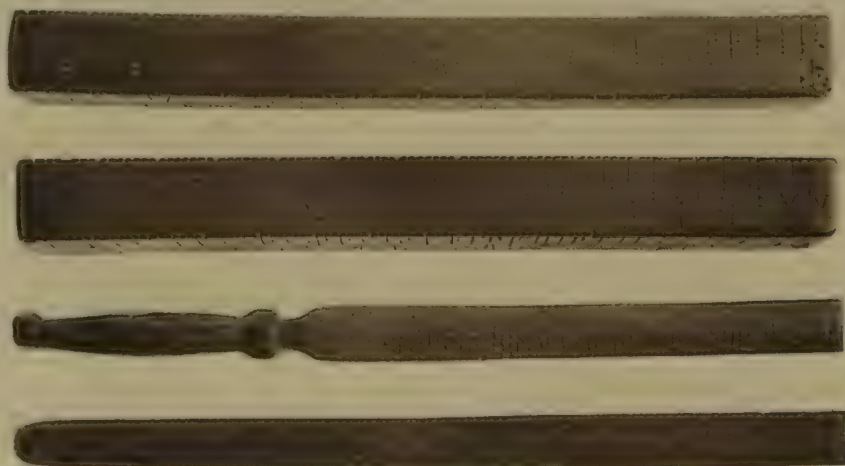
with a second that belonged to Erasmus Darwin, lent by the Derby Museum, and a third that belonged to Francis Darwin, form an historic series that may be unparalleled by any other in the world. The inventive achievements of former members of the University are well illustrated by the microtomes, or instruments for cutting very thin sections for microscopic examination, which have been devised by Caldwell and Threlfall, by Horace and George Darwin, and have been made with such success by the Cambridge Scientific Instrument Company and are in use all over the world.

The more modern of the historic exhibits come from the Cavendish Laboratory, which was only founded in 1870, but has acquired an ever-increasing and world-wide fame through the brilliant results of a succession of physicists. The instruments now on exhibition illustrate the pioneer work of James Clerk Maxwell, the first occupant of the chair of physics. Then came Lord Rayleigh, who determined the absolute value of the British Association Electrical Unit of Resistance. He was followed by Sir J. J. Thomson, whose researches on the structure of the atom have opened up new fields of thought and research, culminating in the further magnificent discoveries of Lord Rutherford and the research workers associated with him. Examples of the classic work of all these great masters of physics are being lent to the Exhibition. It is only to be regretted that scope, space, and time will not permit of the showing of some of the more recent triumphs of the Cavendish: as, for instance, the work on the neutron by Dr. Chadwick, or on isotopes by Dr. Aston, or that of Drs. Cockcroft and Walton. They have, however, had due recognition by the recent benefaction of £250,000 from Sir Herbert Austin.

The Exhibition has been organised under the auspices of the Cambridge Philosophical Society. Lord Rutherford arranged to open it on the evening of Monday, June 8. By the kind permission of the University, the Exhibition is being held in the fine East Room of the Old Schools. It is the first public function for which this spacious hall has been used since its redecoration after the removal therefrom of the books of the University Library to their new quarters. The room has been so greatly improved that even those who knew it well as the old Catalogue Room of the University Library will scarcely recognise it. A catalogue of the Exhibition has been prepared with an introduction by the Master of Pembroke.



## AT CAMBRIDGE: A MAGIC CUBE; A NEWTONIAN TELESCOPE; A CALCULATOR.



A SEVENTEENTH-CENTURY CLOG ALMANAC, TEN INCHES LONG (TWO VIEWS; ABOVE); AND (BELOW) A RUNIC PRIMSTAFF IN THE SHAPE OF A SWORD, 30 INCHES LONG, DATED 1667, 1684, 1688, AND 1692—THE TWO ENDS.



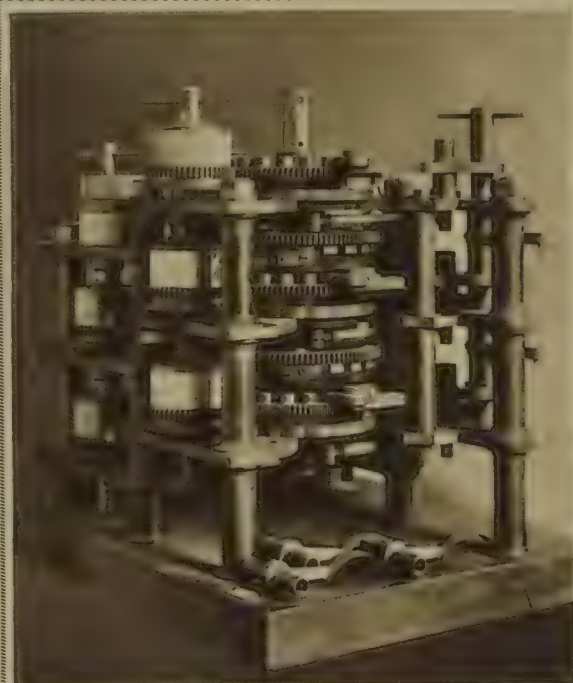
AN INTERESTING RELIC OF ONE OF THE GREATEST OF CAMBRIDGE MEN: A NEWTONIAN REFLECTING TELESCOPE MADE BY G. HEARNE.



DR. FROST'S MAGIC CUBE OF NINE: A MOST INGENUOUS MODEL, CONTAINING 729 NUMBERS ARRANGED SO AS TO EXHIBIT MANY MATHEMATICAL RELATIONS.



CLERK MAXWELL'S DYNAMICAL TOP, WHICH WHEN BALANCED ON ITS CENTRE OF GRAVITY MOVES AS A BODY UNDER NO FORCES—FROM THE CAVENDISH LABORATORY.



A PART OF CHARLES BABBAGE'S CALCULATING MACHINE, TOWARDS THE COST OF WHICH THE GOVERNMENT OF THE DAY (1830-40) VOTED £17,000.



PARAPHERNALIA OF A SEVENTEENTH-CENTURY DUTCH MONEY-CHANGER: SCALES AND WEIGHTS MADE BY ANTONI VAN DIST, OF AMSTERDAM, IN 1627; WITH FIGURES OF VARIOUS TYPES OF CURRENCY IN USE AT THAT TIME.



STANDARD CAMBRIDGE WEIGHTS AND MEASURES USED IN THE TOWN AND AT STURBRIDGE FAIR: (A) A STANDARD YARD OF 1824; (B) A STANDARD HALF GALLON OF 1824; (C) A STANDARD BUSHEL OF 1823; (D) AN ELIZABETHAN STANDARD BUSHEL DATED 1601; AND (E) A STANDARD MEASURE OF 1646.

Dr. Gunther's article on the opposite page gives a description of the very interesting scientific exhibition which Lord Rutherford arranged to open at Cambridge on June 8. Here are illustrated a number of the most important objects in the Exhibition. A clog almanac (see the top left-hand illustration) is described as "an early form of almanac or calendar, made by cutting notches or characters on a clog or block, generally of wood, but sometimes of horn, bone or brass." A primstaff is a similar sort of instrument. The magic cube of nine (below) contains consecutive numbers from 1 to 729 (the cube of nine). In any

of the six squares the sum of the nine numbers in any row, column, or diagonal is the same, viz., 3285, or nine times 365, which number comes in the centre of the cube. Many other properties were determined by Dr. A. H. Frost in 1877. Of Charles Babbage's famous calculating machine (right centre) Dr. Gunther writes: "It was the *dernier cri* of a century ago, and the Government of that day voted a special grant of £17,000 for its completion. . . . So many improvements were always being introduced into it in the course of its manufacture that the entire machine was never completed."



## Notes for the Novel-Reader: Fiction of the Month.

A CERTAIN strangeness, wrote Walter Pater, is an element of all true works of art, and his remark that they should exert a charm over us is indispensable too; and this strangeness must be sweet also—a lovely strangeness, pleasure with surprise. It is four years since Charles Morgan gave us "The Fountain," startling in its beauty. "Sparkenbroke" does more than renew our conviction of the rare grace of his style and the intensity of his feeling; they break upon our senses with a delight new-born.

In "Sparkenbroke" a poet sought perfection; a mystic sought the absolute light. His genius could absorb him, create for itself the abstraction in which it came to him, but he was never unconscious of his exile in the flesh. It was by no chance when he first met and spoke with Mary Leward that, even as he determined to expect nothing more from her youth and innocence than he had possessed in other women, he should involuntarily reveal the hunger of his soul for the mystical ecstasy—and in the words of Emily Brontë. There was a Byronic strain in Lord Sparkenbroke, but he was fortunate in his friends. He did not love his wife, yet she and many men and women gave him their loyalty. The poignancy of his isolation is heightened by the simplicity and normality of the people with whom Mr. Morgan has surrounded him.

It is Vincent Sheean's measured observations of revolutionary cause and effect that invest "San Felice" with a significance over and above the reconstruction of a historical drama. The scene is thronged with the characters, famous and infamous, whose impulsions precipitated the revolution of 1799 in Naples; thronged, too, with the citizens who were to be stampeded in panic and slaughter. It frames the figure of Luisa San Felice, the noble lady, lovely in spirit as in flesh, who was destined to be the supreme victim. The author cites the authorities upon whose works he has drawn for material, and pays homage and gratitude to Benedetto Croce, whose fifty years of research have brought the past of Naples to life. The encouragement the novelist has received from the historian has been justified. "San Felice" is a brilliant achievement.

Nelson and the Hamiltons are singled out, of course, among the glittering personages of the Bourbon Court. Here is Emma Hamilton in her glory; the exuberant, blooming, easy-hearted creature, who captivated Nelson. As to Nelson himself, the best the author can find to say of his calamitous actions in the last weeks of the revolutionaries' agony is summed up by the ironical conclusion that he was at the time more than a little mad. Of Ferdinand IV. and Maria Carolina nothing is brought to light that does not substantiate the verdict of history. Given their malevolent stupidity at one end of the social scale and the wolfish desperation of the lazzaroni at the other, the terror that deluged the city in blood was inevitable. Yet even at its darkest hour there were selfless men in Naples, and above all there was Luisa San Felice, who desired no ill to anyone, who had committed no crime, and who perished on the scaffold to the sound of "the great sighing, gusty sigh" of the populace, for whom, without their knowledge or hers, she died. Such is the tragic drama presented for us to ponder on in "San Felice."

Elizabeth Jenkins has dedicated "The Phoenix' Nest" to Miss Dorothy Green, who, as she says, happily re-creates the beauty and excitement of the Elizabethan stage. It is exactly this quality of beauty and excitement that animates her book and the players and playwrights whom she conjures into life. Shakespeare is still to come: it is Marlowe and Nash and Greene, and Henslowe, the producer, with Edward Alleyn as the hero of the piece, who move and have their being in "The Phoenix' Nest." The Henslowe household is revealed with the intimate distinction of a Dutch painting. Outside the city walls of that vanished London the spring brought a powder of daisies then, and the two young women who were Henslowe's

stepdaughters dreamed their daydreams. One of them was to marry Alleyn, whose desire, given as a betrothal confession to his love, was that he might leave a noble work of charity behind him. We may well be grateful for the imaginative portrait of a gallant and gentle player, whose benefactions endure to this day, and who lies before the altar of his lovely chapel of the College of God's Gift at Dulwich.

"The Sea's a Thief," by R. M. Lockley, deals with men who are still toiling after the custom of their forefathers, the fisherfolk who earn a hard living on the remote part of the Pembrokeshire coast. It is a convincing piece of work, and a noteworthy first novel. The adventurers' battle with the rival fishermen from North Wales, the lifeboat affair, and the trial trip of the motor-boat are woven into the rough pattern of their lives. Mr. Lockley knows what he is writing about, and how to write about it.

Joseph O'Neill's "Day of Wrath," a very different story, forecasts the next war, when Japan and Germany concentrate their air fleets over the great cities of Russia simultaneously and wipe them off the map in a lightning stroke. The book is intended to be a warning to the British Empire; and the destruction of London and the Australian capital follows in rapid succession. Mr. O'Neill's

striking novel should be read. It breaks fresh ground. It has a warm sympathy for the revolt of youth. And it shows a penetrative appreciation of the problems that beset the rising generation of the workless in the Scottish industrial areas.

"The Sixth Beatitude," by Radclyffe Hall, and "Prelude to Death," by Elinor Mordaunt, are, each in its own way, a demonstration of the fortitude of women. Miss Radclyffe Hall has gone to Romney Marsh for her heroine. The dignity of toil was ineradicable in Hannah of the honest soul and the strong, passionate body. Her life was passed on the soil and in the salty airs of the Marsh; she was one with the dykes and the waterfowl and the beasts which pastured there, one with all natural, primitive things. What Hardy did for Tess and Marty, Miss Hall has done for Hannah. Her rough story is chiselled fine by the hand of an artist. "Prelude to Death" is more diffuse, but then Anna's experiences covered a wider range and she had a more complex personality. It was her misfortune to visit some cousins in a British Colonial island, and there to marry a scoundrel who buried her alive on his plantation and shamefully maltreated her. In the end, years after she had fled from him and recovered her shattered nerve, she died, as Hannah did, courageously. Life, premises Mrs. Mordaunt, taking a Pisgah view of it, is nothing more than a prelude to death.

In "Adventure from the Grave," Kathleen Freeman releases a dead man from the family vault and sets him walking upon the earth. He returned to be in life but not of it. A spiritual gulf yawned between him and all human beings. He exercised a sinister influence over the men and women he encountered, and his intervention—or, rather, non-intervention—in the graveyard fatality sent an innocent man to the gallows. This is a dramatic and original excursion into the macabre that can be recommended to lovers of the uncanny. So, for that matter, can the picture on the cover.

The last books on this month's list are in lighter vein. Clear vision and witty common sense abound in J. S. Collis's "The Sounding Cataract," and Sybil Bolitho and Cen Fearnley have produced a delightful novel in "Mrs. Rudd Writes Home."

Mr. Collis's young Irishman sailed unembittered through the "trouble," to set his course for London. The philosopher in him was not prepared to die for a clause in a Treaty. Robert was, in fact, an honest soldier of fortune, and he proceeded to enlist in the ranks of Fleet Street journalism, and to skirmish in politics, and hazard his religious independence in the Buchmanite camp. The living Irish air drew him back to Ireland eventually. Mrs. Rudd kept her head in the distracting circle of a theatrical producer and the uncomfortable glories of a famous but decaying Italian villa. There was something lovable as well as sparkling in most of the party, and Mrs. Rudd's letters to the daughter at home are inimitable. This is a marvellously fresh and enterprising story.

"Lucasta's Wedding," by Hans Duffy, plays within the limits of a country-house family. It is brightly told, with an engaging candour, and it introduces us to Lucasta, a young person who is well worth meeting.

### BOOKS REVIEWED.

- Sparkenbroke. By Charles Morgan. (Macmillan; 8s. 6d.)  
 San Felice. By Vincent Sheean. (Hamilton; 8s. 6d.)  
 The Phoenix' Nest. By Elizabeth Jenkins. (Gollancz; 7s. 6d.)  
 The Sea's a Thief. By R. M. Lockley. (Longmans; 7s. 6d.)  
 Day of Wrath. By Joseph O'Neill. (Gollancz; 7s. 6d.)  
 Old King Cole. By Edward Shanks. (Macmillan; 7s. 6d.)  
 David and Joanna. By George Blake. (Faber and Faber; 7s. 6d.)  
 The Sixth Beatitude. By Radclyffe Hall. (Heinemann; 7s. 6d.)  
 Prelude to Death. By Elinor Mordaunt. (Secker; 7s. 6d.)  
 Adventure from the Grave. By Kathleen Freeman. (Davies; 7s. 6d.)  
 The Sounding Cataract. By J. S. Collis. (Cassell; 7s. 6d.)  
 Mrs. Rudd Writes Home. By Sybil Bolitho and Cen Fearnley. (Collins; 7s. 6d.)  
 Lucasta's Wedding. By Hans Duffy. (Duckworth; 7s. 6d.)



A WONDERFUL AIR PHOTOGRAPH OF CAPE TOWN AND THE CAPE OF GOOD HOPE: A VIEW OVER THE WHOLE CAPE PENINSULA; WITH CAPE TOWN IN THE FOREGROUND, LYING AT THE FOOT OF THE PRECIPITOUS WALL OF TABLE MOUNTAIN.

In this magnificent photograph the spectator is looking southwards over Cape Town to the Cape of Good Hope, some thirty miles away in the distance. In the left background is the Indian Ocean; in the right foreground the Atlantic. The precipitous wall of Table Mountain, with Devil's Peak to the left and the Lion's Head to the right, dominates the city and its docks. Muizenberg and Simon's Town are on the left-hand coast.

prognostication has the quality of nightmare. If nightmares must be applied in fiction, one prefers them to be served up with the art of Edward Shanks in "Old King Cole," where a diabolical mystery is found left over from the superstitious past. Mr. Shanks postulates the existence of an undiscovered stone circle as big as Avebury, and an atavistic squire who nearly, but not quite, achieved the revival of human sacrifice in an English village. It was Laver, a young man flipping about in an autogiro, who traced the circle from the air, and then only under picked conditions of sun and weather. The grisly ritual in the squire's cellar may be attributed to the taint of insanity in him and his relations. The brooding of the Wiltshire downs and the animation of Mr. Shanks's modern young people are employed to excellent purpose. They provide an impressive setting and a light-hearted spirit, and establish their supremacy over the queerities of a very, very tall story.

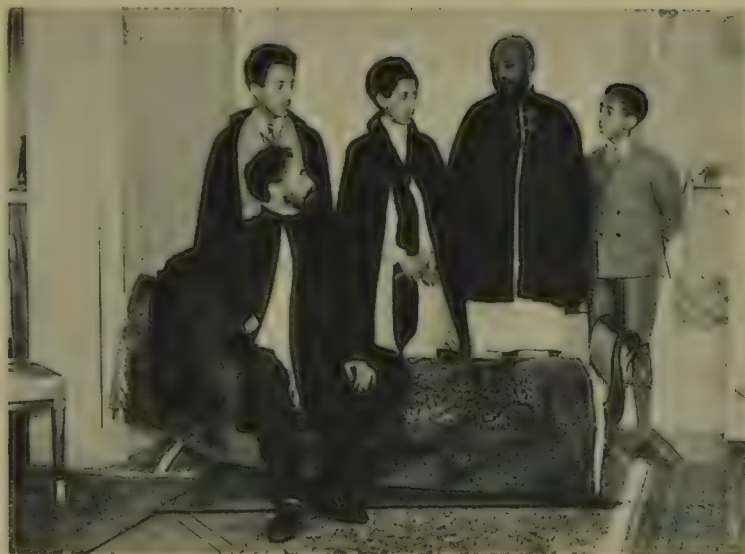
David Lusk of George Blake's "David and Joanna" was an unemployed Glasgow lad; Joanna had a temporary place in the big draper's up the Woodland Road. Joanna's home was rather raffish, but it stimulated originality and independence. David, until he met her, was closely caged in the narrowness, mental and physical, of a rigid Presbyterian household. He had outgrown his school-leaving job and outgrown the cage, but it is doubtful if he would have escaped from his dour guardians without Joanna's inspiration. Stroke by stroke Mr. Blake builds up the tale of their mating and their flight to freedom. Glasgow lads and lasses, it appears, go native by the lochs and up the mountains, in an instinctive revolt against intolerable repressions. Mostly it is a holiday or a week-end adventure, but when David and Joanna went roving and lived tinker-wise, they drifted into a more permanent intention. This



## H.M. THE EMPEROR HAILE SILASSIE IN ENGLAND: THE ABYSSINIAN EXILES; AND THEIR WELCOME.



THE EMPEROR LANDS IN ENGLAND: HAILE SILASSIE—FOLLOWED BY DR. MARTIN; HIS SECRETARY; AND (RIGHT) HIS SON AND DAUGHTER—WALKING DOWN THE GANGWAY AT SOUTHAMPTON.



THE ROYAL EXILES: THE EMPEROR; THE CROWN PRINCE; PRINCESS TSAHAI; RAS KASSA; AND THE DUKE OF HARRAR (LEFT TO RIGHT) IN LONDON.



THE EMPEROR AND HIS YOUNGEST DAUGHTER, PRINCESS TSAHAI, AT A RECEPTION IN WIMBLEDON: ACKNOWLEDGING SALUTATIONS.



THE GREAT POPULAR WELCOME WITH WHICH EMPEROR HAILE SILASSIE WAS GREETED ON HIS ARRIVAL IN LONDON: HIS CAR SURROUNDED BY A CHEERING CROWD AS IT LEFT WATERLOO STATION FOR THE EMPEROR'S TEMPORARY HOME AT PRINCE'S GATE.

The Emperor Haile Silassie, accompanied by the Crown Prince, the Duke of Harrar, Princess Tsahai, Ras Kassa, and by his private secretary, Ato Wolde Giorgis, landed at Southampton from the Orient liner "Orford" on June 3 and proceeded at once to London. At Waterloo the royal exiles were accorded a great demonstration of sympathy and welcome. Crowds lined the streets all the way to Prince's Gate, where the Emperor stayed as the guest of Sir Elly Kadoorie,

the Shanghai merchant. It was not thought that he would remain in this country for any considerable length of time; and he was expected to leave within a few weeks for Switzerland, to take up residence in his villa at Vevey which we illustrated in a recent issue. It was reported that he had decided not to attend the League Council meeting at Geneva, though he might pay visits to that city from time to time. The Emperor attended a reception in Wimbledon on June 8.



# THE FRENCH STAY-IN STRIKES: THE "OCCUPATION" OF WORK CENTRES.



THE STAY-IN STRIKES IN FRANCE: WORKERS WHO "OCCUPIED" THEIR FACTORY NEAR PARIS LOOKING AT AN INSCRIPTION ON THE FACTORY GATES COMMEMORATING THE TWELFTH DAY OF THE STRIKE.



EMPLOYEES OF THE WAGONS-LITS COMPANY WHO TOOK PART IN A STAY-IN STRIKE IN PARIS: A GROUP PHOTOGRAPHED IN FRONT OF A RAILWAY WAGON AT THE GARE DE LYON.



CONSTRUCTION WORK HELD UP BY A STAY-IN STRIKE: WORKMEN WHO HAD "OCCUPIED" THE SITE OF THEIR WORK; WITH A RED FLAG AND A HAMMER AND SICKLE EMBLEM.



THE GALERIES LAFAYETTE PARALYSED BY A STAY-IN STRIKE: THE EXTRAORDINARY SCENES WHEN EMPLOYEES CAMPED IN THEIR DEPARTMENTS AND SHOP-GIRLS TURNED IN TO SLEEP ON THEIR COUNTERS.



REFRESHMENT FOR SALESWOMEN AT THE GALERIES LAFAYETTE WHO HAD STOPPED WORK AND "OCCUPIED" THE BUILDING IN ORDER TO OBTAIN BETTER TERMS: STRIKERS RECEIVING COFFEE OVER LOCKED GATES.



HOW THE FRENCH STAY-IN STRIKERS WERE MAINTAINED IN THEIR FACTORIES: FAMILIES AND SYMPATHISERS ARRIVING WITH PROVISIONS AT THE ENTRANCE OF A BIG CHOCOLATE WORKS.

A remarkable "epidemic" of stay-in strikes began in France after the victory of the Front Populaire in the elections. The movement spread rapidly in the metallurgical workshops of the Paris area. A notable feature was the strict discipline imposed by their own leaders on the strikers "occupying" the factories. By May 29 some 40,000 men were out. On May 30 several concerns granted the men's demands, with the result that some factories were evacuated—the strikers still remaining perfectly orderly. Their success apparently influenced other workers, and the movement showed a tendency to spread to other than the metallurgical

industry. It flared up again on June 2, when fifty-one factories and workshops were occupied, including those of the Blériot Company, Ericsson Telephone Company, Babcock and Wilcox, Wagons-Lits, and Sonora. The movement also spread to Lille, in the North. By the evening of June 4 over 500,000 workers were "occupying" 350 factories. At the Huntley and Palmer, McVitie and Price works at La Courneuve, two English directors, Mr. W. E. Hart and Mr. J. B. Langland, with Mr. R. Wilde, were imprisoned for some hours by strikers, but later released. The prospects for M. Blum's Socialist Government, still only in

*(Continued opposite.)*



## THE STAY-IN STRIKES: ORDER IN THE FACTORIES; "SCENES" OUTSIDE.



WHEN FRENCH FINANCE TOOK ALARM AT THE SPREAD OF STAY-IN STRIKES: A FRENZIED SCENE ON THE PARIS BOURSE BEFORE M. BLUM'S MEASURES HAD RESTORED CONFIDENCE.



SHORTAGE OF NEWSPAPERS—ONE OF THE MANY INCONVENIENCES CAUSED BY THE STAY-IN STRIKES IN FRANCE: A SCRIMMAGE ROUND A SELLER OF THE EVENING EDITION IN PARIS.

*Continued.]*

process of formation, looked grave; much anxiety began to be felt in French financial circles, and a flight from the franc set in. The pound rose to 76.25 francs, the highest since 1934. There was a report that in many trades the union leaders had lost all control over the strikers. Fears of a food shortage were, however, allayed when the demands of transport workers for higher wages were granted. M. Blum took office on June 4, and on June 5 the new Government announced the introduction of immediate legislation to meet the situation. The measures promised included an amnesty, a 40-hour week, holidays with pay, a programme of public works to relieve unemployment, collective labour contracts, and the nationalisation of war industries. In his speech M. Blum said that, though serious, the situation gave no cause for panic. His Government received a majority of 174 on a vote of confidence. The effect of M. Blum's action was at once apparent. Although strikes still continued, and others were threatened, confidence revived.



A STAY-IN STRIKE BY THE EMPLOYEES OF THE GALERIES LAFAYETTE: SALESMEN AND SALESWOMEN GATHER AMONG THE COUNTERS AND SHOW-CASES AT THE FAMOUS PARIS STORE TO LISTEN TO A SPEECH BY A WOMAN LEADER (LEFT).



STAY-IN STRIKERS WHILING AWAY THE TEDIOUS HOURS WHILE "OCCUPYING" THEIR FACTORY: A GAME OF CARDS AMONG THE EMPLOYEES IN A CHOCOLATE FACTORY.



BRITISH EMPLOYEES WHO WERE DETAINED IN THEIR FACTORY BY FRENCH STAY-IN STRIKERS: MEMBERS OF THE STAFF OF THE HUNTLEY AND PALMER, MCVITIE AND PRICE WORKS AT LA COURNEUVE UNDISTURBED BY THEIR "IMPRISONMENT."



## HOME NEWS: HARROW HERALDRY; THE TATTOO; PLEASANT WATERS.



THE 1ST LORD TEIGNMOUTH.



11TH EARL OF WESTMORLAND.



MARQUESS OF DALHOUSIE.



ANTHONY TROLLOPE.



EARL OF LYTTON.



JOHN, EARL SPENCER.

## HARROW SCHOOL HONOURING ITS FAMOUS SONS: THE SIX NEW HERALDIC PANELS UNVEILED IN SPEECH ROOM ON GOVERNORS' SPEECH-DAY.

On two previous occasions we have reproduced certain of the heraldic panels put up on the oak screen behind the stage in Speech Room at Harrow School in honour of famous Harrovians. There are now thirty-six of these. Those here shown are the latest additions to the series. The following note concerns them: "On Governors' 'Speech-day at Harrow School' (June 9) the window in the War Memorial Building in honour of Dr. Lionel Ford, Headmaster of Harrow from 1910 to 1925 and afterwards Dean of York, was unveiled, as were six additions to the series of carved and coloured

heraldic panels in Speech Room. These are in memory of the fifth Earl Spencer, twice Viceroy of Ireland and thrice Master of the Pytchley Foxhounds; of the eleventh Earl of Westmorland, General, diplomatist and Founder of the Royal Academy of Music; of Anthony Trollope, the novelist; and of three former Governors-General of India—the first Lord Teignmouth; the Marquess of Dalhousie, who added the Punjab, Oudh, Pegu and other territories to British India; and the late Earl of Lytton, who proclaimed Queen Victoria as Empress of India on January 1, 1877."



## THE FINALE OF ENGLAND'S FINEST SPECTACLE—THE ALDERSHOT TATTOO: YOUTH, PHYSICAL FITNESS, AND THE SPIRIT OF ADVENTURE.

This year's Aldershot Tattoo, presented in the famous Rushmoor Arena on June 11, 12, and 13, and from the 16th to the 20th, need fear no comparison with its predecessors: it remains England's finest night spectacle. The Finale, here illustrated, is but one of many scenes of marching and counter-marching, playing by massed bands, historical pageantry, war devices old and new, intricate evolutions, and physical training; with the Presentation of the First Prince of Wales as the chief heraldic picture;

all carried out under searchlights, flares, and electric lanterns. The Finale is described as follows: "As the Tattoo proceeds to its impressive close, a column of young soldiers enters the arena. In their years they represent 'Youth,' in their condition 'Physical Fitness,' and in the nature of their service, that 'Spirit of Adventure' which has made the Empire what it is to-day and which is so essential for its future development and maintenance."



CONSTRUCTED AT A COST OF £80,000 AND BOASTING ARTIFICIAL WAVES, HEATED WATER, AND A 32-FT. HIGH-DIVING BOARD: THE NEW PORTOBELLO BATHING-POOL.

The Edinburgh Corporation's new bathing-pool at Portobello, which, with Joppa, forms an exceedingly popular seaside resort three miles east of the city's General Post Office, is a great success. It boasts artificial waves, hot sprays, hot foot-baths, a gymnasium, a 32-ft. high-diving board, and a heated pool; with seats for ten thousand spectators. The name Portobello recalls Admiral Vernon's great victory in the West Indies in November 1739.



BRIGHTON'S NEW £4,000 ROCK-GARDEN: THE LARGEST OF ITS TYPE IN ENGLAND: THE STEPPING-STONES OVER THE ORNAMENTAL LAKE AS ONE OF THE NUMEROUS ATTRACTIONS.

Brighton, ever multiplying the amenities that attract visitors, has now added to her sights a super rock-garden in Preston Park, always a pleasant and popular resort. It was opened recently and has already won fame, for it can claim that it is the largest garden of its type in England. No less than two thousand tons of rock, brought from Cheddar went to its making, and the whole work of constructing the rock-garden took two years.





# Bottle Royal

"Who are fighting?" asked Alice.

"Why, the Lion and the Unicorn, of course," said the White King.

"But what are they fighting for?"

"Well, they both want a Guinness," said the King, "and there's only one left. The worst of the joke is that even that one belongs to me! Let's run and see them." And they trotted off, Alice repeating to herself, as she ran, the words of the song:

" 'The Lion & The Unicorn' "

*was full of thirsty men  
From ten o'clock till two o'clock  
and six o'clock till ten.  
Some had a sandwich, some had two:  
But they all had a Guinness,  
which is Good For You."*

"Does—the one—that wins—get the Guinness?" she asked, as well as she could while they were running.

"Dear me, no!" said the King. "The one that's *had* the Guinness wins."



# GUINNESS IS GOOD FOR YOU





The finest wheat that England  
can produce goes into

**McVITA**

(REGD)

**THE NEW FOOD**

*...that is why it is so delicious  
and easily digestible*





PERSONALITIES  
OF THE WEEK:  
PEOPLE IN THE  
PUBLIC EYE.



THE VISIT TO ENGLAND OF SOUTH AFRICA'S MINISTER OF DEFENCE:  
MR. PIROW (LEFT) GREETED BY MR. MALCOLM MACDONALD.

Mr. Oswald Pirow, K.C., the South African Minister for Defence, Railways and Harbours, arrived in London from Cape Town on June 8. Mr. Malcolm MacDonald, Secretary of State for Dominion Affairs, Sir Maurice Hankey, and representatives of the Admiralty and War Office met him at Waterloo. Mr. Pirow came to discuss with the Government South African problems of defence and transport.



SIR SAMUEL HOARE; FIRST  
LORD OF THE ADMIRALTY.

Sir Samuel Hoare has been appointed First Lord of the Admiralty in succession to Lord Monsell, who resigned. Sir Samuel presented the Indian Constitutional Reforms, as Secretary of State for India, in 1935; and was Foreign Secretary until he resigned last December, after the outcry about the Hoare-Laval peace plan for Abyssinia.



MR. WALTER ALLWARD.

The Canadian sculptor and architect responsible for the Canadian National War Memorial on Vimy Ridge. Photographs of this memorial, which will be unveiled by the King, appear in this issue. It has occupied Mr. Allward for fourteen years.



SIR CHARLES EVES.

A Fellow of the Institute of Chartered Accountants. Died June 6; aged seventy-two. Sheriff of the City of London from 1919 to 1920. Formerly, on the Board of "The Illustrated London News" and "Sketch." Past Master of the Horners' Company.



SIR JOHN FOSTER FRASER.

Sir John Foster Fraser, the well-known journalist, traveller, and lecturer, died on June 7; aged sixty-seven. Chairman of the National War Lectures Committee, 1914. Later, toured the United States, giving lectures.



SIR GEORGE HADCOCK.

The expert in gunnery and ballistics. Died June 4; aged seventy-five. A Director of Vickers - Armstrong's. Joined the staff of Armstrong-Whitworth (as personal assistant to Sir Andrew Noble), after serving in the R.A., in 1889.



Left:  
TWO PLAYERS CHOSEN  
TO REPRESENT  
ENGLAND IN THE  
FIRST POLO MATCH  
V. THE U.S. FOR THE  
WESTCHESTER CUP:  
MR. H. H. HUGHES  
(NO. 1; LEFT) AND  
MR. G. BALDING  
(NO. 2).

The first of this year's series of three polo matches between England and the U.S.A. for the Westchester Cup was fixed to be played at Hurlingham on June 10; the second was arranged for June 13 and the third for June 20. England last held the cup fifteen years ago. The composition of the English team was not decided until barely a month before the opening match; and then Hanut Singh injured his right shoulder and his place has had to be taken by Captain Guinness. The Americans, on the other hand, had the advantage that three of their four players had been playing together for years, and their team was a perfectly drilled combination.



THE AMERICAN POLO TEAM CHOSEN TO MEET ENGLAND IN THE FIRST  
WESTCHESTER CUP MATCH: (L. TO R.) MR. ERIC PEDLEY (NO. 1), MR. MICHAEL  
PHIPPS (NO. 2), MR. STEWART IGLEHEART (NO. 3), AND MR. WINSTON GUEST  
(CAPTAIN AND BACK).



CHOSEN TO REPRESENT ENGLAND IN THE FIRST  
WESTCHESTER CUP MATCH: MR. E. H. TYRRELL-MARTIN  
(NO. 3).



CHOSEN TO REPRESENT ENGLAND IN THE FIRST  
WESTCHESTER CUP MATCH: CAPTAIN H. P. GUINNESS  
(BACK).



MADAME BRUNSCHWIG.

A remarkable feature of M. Léon Blum's Socialist Government, which came into office on June 4, was that it included three women, the first women to become Ministers in French history. Madame Brunschwig is Under-Secretary for Wards of the Nation and War Widows. She is a noted suffragette leader. Madame Lacorre, Under-Secretary for Child-welfare, is sixty-one and recently retired from school-teaching in the Dordogne. Madame Joliot-Curie, Under-Secretary for Scientific Research, is the daughter of, the discoverers of radium, Pierre and Marie Curie. With her husband, M. Joliot, she discovered the neutron and artificial radio-activity.



MADAME LACORRE.



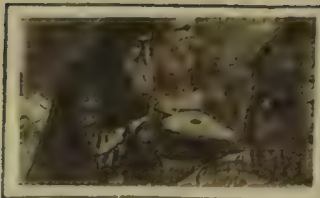
MADAME JOLIOT-CURIE.



THE NEW SPEAKER OF THE U.S. HOUSE OF REPRESENTATIVES:  
MR. W. B. BANKHEAD; WITH HIS DAUGHTER, MISS TALLULAH BANKHEAD.

Mr. William B. Bankhead, father of Miss Tallulah Bankhead, the actress, was elected Speaker of the U.S. House of Representatives on June 4. The post fell vacant owing to the sudden death of Mr. Joseph W. Byrns, the former Speaker. Mr. Bankhead, who is a democrat, has been representative for Jasper (Alabama) since 1917. He is a lawyer.





## THE WORLD OF SCIENCE.



### THE VULTURE'S TASTE FOR CARRION.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

I HAVE constantly urged on this page that the "shapes" of animals are determined by the kind of life they lead. And I am convinced of the truth of this. Lamarck long ago propounded this conception, but he failed to carry

governs their bodily activities. It has had, and has, an important part in moulding the forms of these bodies. In seeking the food of their choice, some parts of these bodies—the limbs, or the teeth, or the tongue, for example—have to sustain special strains and stresses; and so, by use, they change their form. Think of the consequences which followed on the moles' choice of earth-worms, because they were to its taste; or whales, because they liked "shrimps" which could be swallowed a cartload at a mouthful!

One might cite examples of this kind by the hundred. In some, the changes would be striking;

the hobby. The long-legged secretary-bird shows the consequence of a preference for a diet of snakes, such as have to be hunted on the ground; while some, as I say, have taken to carrion.

Now, we have two quite distinct types of accipitrine birds which have found savoury meat in carrion. One of these is formed by what we call the "Old World vultures," the other by the "New World vultures." These are, very certainly, not two branches of the same family. Indeed, the precise relationship of the New World species to the rest of the accipitres is by no means clearly defined. But this makes them all the more interesting. Among other things, they differ from the Old World types in having open nostrils. When the head is seen in side view, one can see daylight through them. But they agree with them in having relatively feeble feet and claws, as a consequence of lack of use.

They do not have to seize and hold struggling victims. They share, again, another and a very singular character. And this is in the form of the tongue, which is fairly long and scoop-shaped, the sides rising upwards and curving slightly inwards, bearing along the edge of each side a series of tooth-like, horny serrations pointing backwards. Doubtless this is a consequence of the nature of their food, and it may be that it is used as a sort of rasp in cleaning the meat from bones.

What started this taste for carrion, and when, we are never likely to discover. But the habit, once formed, has left,



THE KING-VULTURE; WITH WINGS EXTENDED TO SHOW THE CREAMY-WHITE OF ITS PLUMAGE AND THE BLACK QUILL- AND TAIL-FEATHERS: THE MOST GAILY-COLOURED OF THE NEW WORLD VULTURES, A FAMILY UNRELATED TO THE OLD WORLD VULTURES, AND DISTINCT FROM ALL OTHER BIRDS OF PREY (ACCIPITRES).

conviction because his contention was not backed by sufficiently cogent arguments. To say this is no disparagement to his work, for it must be remembered that his "Philosophie Zoologique" was published in 1809. Since that day a vast host of animals of all kinds, fossil and recent, have been discovered. Had even some of the more remarkable of these come to light in his day, his insight into the great problems he was trying to solve would of necessity have been enlarged, and he would, in consequence, have been enabled to see more clearly what he was groping to find. But his work was overshadowed by Darwin's theory of "Natural Selection," which laid the foundations of our conceptions of Evolution to-day. But while Darwin was writing that great book, "The Origin of Species," Gregor Mendel, Abbot, or "Pralat of the Königs-kloster" at Brunn, Moravia, was making his plant-breeding experiment with peas, and neither knew anything of the other. This was unfortunate. Mendel's work remained in obscurity till nearly twenty years after his death, when by accident the long-neglected treatise was brought to light, and it took the biological world by storm. It was soon hailed as the solvent of our problems in regard to heredity, and the consequent evolution both of animals and plants. And it still holds the field; though very certainly it will be found that more has been claimed for it than is justified by the facts advanced in its support. I cannot now attempt to assay the merits of these three epoch-making theories; suffice it to say that each has profoundly enlightened our search for the secrets we are striving to find; each has afforded fruitful sources of inspiration.

In each, however, attention is paid only to the physical aspect of the plants or animals taken into consideration. Their bodies have been regarded as if merely composed of malleable tissues "licked into shape" by their "environment," animate or inanimate. This is a mistake, which becomes more readily apparent when we seek our evidence from animals rather than plants. For here we find the birth and development of "the five senses," whose part in the panorama of Evolution has been so grievously neglected or ignored. These, in varying degrees of intensity, form the warp and woof of "behaviour." Each of these, in relation to "behaviour," might well serve, by itself, as a theme for a dissertation. They are not, indeed, easily separable. But to-day I want to lay stress on *taste*.

The subtle beginnings of the sense of taste are to be found in the lowest, microscopic forms of animal life. We find it unequivocally developed in the more highly organised types, such as the insects, the fishes, birds and beasts; and it has played a by no means unimportant part, directly or indirectly, in shaping their bodies. For it largely governs their *behaviour*, since the choice of food governs their choice of habitat. And the choice of food no less certainly

while in others they would not be such as "leap to the eyes." But in the background, as it were, they are there. And it is from among the latter that I choose examples to-day, furnished by the New World vultures. These are "birds of prey"; that is to say, are members of that distinguished group of birds which include the lordly eagles and the falcons, as well as the carrion-eating vultures. All are birds of powerful flight, and, we may fairly assume, attained their several characteristics as a consequence of their choice of food, which entailed rapid movement, and strong hooked beak and claws. But, in the course of time, some have chosen to hunt less in the open and more in the covert; and some have taken to a diet of insects, like



THE BLACK VULTURE OF SOUTH AND CENTRAL AMERICA, WHOSE WHITE LEGS CONTRAST WITH THE FUNERAL COLOUR OF THE REST OF ITS PLUMAGE: A CARRION-EATER DISTINGUISHED, LIKE THE OTHER AMERICAN VULTURES, BY THE ABSENCE OF ANY PARTITION BETWEEN THE NOSTRILS.—[Photograph by D. Seth-Smith.]



THE CONDOR, THE LARGEST BIRD OF PREY, AND ONE OF THE LARGEST BIRDS THAT FLY: A NEW WORLD VULTURE—DISTINGUISHED BY THE PROMINENT FLESHY CREST SURMOUNTING THE BEAK, AND THE WHITE, DOWNY RUFF ROUND THE NECK.

Photograph by D. Seth-Smith.

as I have just remarked, its mark upon their bodies. A further change due to this cause has been the loss of the feathers of the head and neck, which has given the majority of species a rather disreputable appearance. But the New World species have, to some extent, remedied this. The king-vulture, for example, displays orange and scarlet on the bare skin of the head, with blue patches on the ears and a wattle of red on the beak, which is orange and black; while the eyes are white, with a scarlet border under the eyelid. Snakes and carrion form its food, which is hunted near rivers and marshes. The black vulture, ranging from Chile and the West Indies, has a funereal appearance, but this is relieved by its white legs. But its cousin, the turkey-vulture, has the naked skin of the head crimson, and not wrinkled as in the black vulture. Here is one of those curious specific differences which cannot be accounted for. Why in the black vulture is the iris red, and in the king-vulture white? The giant of the tribe is the condor, one of the largest birds that fly, having a wing-span of over 11 ft. The beak is surmounted by a great fleshy crest, while the neck is bare to a far greater extent than in any other of its near relations, terminating in a ruff of pure white down-feathers.





### MUIRHEAD BONE'S IMPRESSION OF THE SAILING OF THE "QUEEN MARY."

This singularly impressive drawing of the "Queen Mary" leaving the quayside at Southampton for her maiden voyage to New York, on May 27, is at present to be seen in the Exhibition of Drawings by Muirhead Bone on view in Messrs. Colnaghi's Galleries, at 144-146, New Bond

Street. The artist's treatment of the subject brings out with telling effect the gigantic bulk of the mighty vessel (though only a part of her is visible) in comparison with the swarms of midget-like human beings who are seen on her decks and on the wharf below.





THE "QUEEN MARY'S" WELCOME IN NEW YORK AT THE END OF HER MAIDEN VOYAGE, DURING WHICH SHE AVERAGED 29.133 KNOTS: THE GREAT LINER ABREAST OF THE MANHATTAN SKYSCRAPERS.

New York gave the "Queen Mary" an ecstatic welcome when she arrived at the end of her maiden voyage on June 1. At 9.03 a.m. the liner had passed the Ambrose Light, completing the crossing from Cherbourg in 4 days 12 hours 24 minutes at an average speed of 29.133 knots. The "Queen Mary" was escorted into quarantine by a cloud of aeroplanes and a shoal of small craft. For some hours she lay anchored at the quarantine station waiting for the afternoon tide. In the middle of the afternoon she

began her journey to her new pier at West Fifth Street, preceded by coastguard cutters, yachts, tugboats and city fireboats, with hundreds of aeroplanes flying about her, and excursion steamers sailing beside her crowded to the rails. So slowly that she took a good minute and a-half to traverse her own length, she made her way through the upper harbour and up-river to her pier past New York's famous skyline. "As she came abreast of Battery Park, at the tip of Manhattan," in the words of "The Times"

report, "there was a prodigious din of sirens and horns and walls from fireboat whistles that continued without any interruption for a full half-hour, as though everything had saved its breath for days for this one great occasion. The river front at every vantage point from the Battery to Fifth Street was crowded with spectators, and the windows and roofs of buildings, even some buildings as far as a mile from the river front, were full of people too. They did not content themselves with looking either, but cheered and clapped

hands as well." Union Jacks flew with the Stars and Stripes, and in the air over Lower Broadway there were streamers of ticker-tape and showers of confetti, with which New York is wont to greet her heroes. At the appointed time, 4 p.m., the "Queen Mary" slid into her berth. Her presence was the occasion of a round of festivities during the four days of her stay, ending with her departure on the homeward voyage at 10.30 a.m. on June 5. Fog delayed her on the homeward passage as it had on the outward.

PHOTOGRAPH BY AEROFILMS, LONDON.



## THE FLEET AIR ARM—BRITISH AND GERMAN.



THE PROVISION OF AIRCRAFT FOR THE NEW GERMAN NAVY: A SEAPLANE CARRIED BY THE CRUISER "NÜRNBERG"—SEEN ON THE OCCASION OF PUBLIC VISITS TO THE FLEET AT SWINEMÜNDE.



A BRITISH BATTLE-CRUISER JUST RECONSTRUCTED AT A COST OF £1,474,000: H.M.S. "REPULSE," WITH ONE OF HER FOUR SEAPLANES VISIBLE AMIDSHIPS, LEAVING PORTSMOUTH FOR THE MEDITERRANEAN.



NOW CARRYING MORE AIRCRAFT THAN ANY PREVIOUS BRITISH FIGHTING SHIP: H.M.S. "REPULSE"—THE SHIP'S "AERODROME," A HANGAR (ON THE RIGHT), AND TWO OF HER SEAPLANES.

As noted on another page of this number, showing new types of British cruisers fitted with hangars for their aircraft, the Fleet Air Arm has lately been much strengthened. The same thing is true, as our top photograph shows, of the German Navy. Another British example is that of the battle-cruiser "Repulse" (Captain J. H. Godfrey), which left Portsmouth on June 8 for service in the Mediterranean, replacing her sister ship, the "Renown," which is to undergo large repairs at Portsmouth, towards the cost of which £720,000 is voted in the current Navy Estimates. "In the course of the reconstruction which the 'Repulse' has undergone during the past two years, at a cost of £1,474,000," it was stated in "The Times" on May 19, "she has been fitted with a new type of catapult and accommodation for four aircraft. No other fighting ship in the Fleet (apart from aircraft-carriers) has more than two." She also carries eight 4-inch high-angle anti-aircraft guns, in addition to a number of anti-aircraft machine-guns of various calibres.

## THE KING'S INITIAL VISIT TO HIS DUCHY.

On June 3, the King visited the Duchy of Cornwall estates for the first time since his accession, and received everywhere an enthusiastic welcome. He had travelled from London by a night train, and alighted at Silverton. Thence he drove by car to the Guildhall at Bradninch, and at the Manor House there he inspected the local branch of the British Legion, and shook hands with many Duchy tenants, headed by Mr. Thomas Berry, now over eighty. On the way to Princetown the royal car halted at the boundary of Exeter, where the Mayor tendered the Civic Sword of State presented to the city, with a Cap of Maintenance, by Henry VII. in 1497. The King alighted, touched the sword-hilt, and invited the Mayor to sit beside him during the drive through Exeter. Despite heavy rain, some 50,000 cheering people lined the route. At Tor Royal, Princetown, his Majesty met 300 tenants from Dartmoor and Chagford. Later he visited Tavistock and, after crossing into Cornwall, the distressed mining village of Gunnislake, and the Home Farm at Stoke Climsland. Proceeding thence to Plymouth, he returned to Windsor by air.



THE KING AT THE MANOR HOUSE, BRADNINCH, NEAR TIVERTON: HIS MAJESTY RECEIVING AND CONVERSING WITH A LARGE NUMBER OF HIS TENANTS FROM THE DUCHY OF CORNWALL ESTATES.



IN EXETER, WHERE THE MAYOR TENDERED A CIVIC SWORD OF STATE PRESENTED TO THE CITY BY HENRY VII.: THE KING (IN HIS CAR) ACCLAIMED BY CROWDS THAT WERE UNDETERRED BY HEAVY RAIN.



THE KING'S ARRIVAL AT BRADNINCH, ON THE DEVONSHIRE SIDE OF THE BORDER: HIS MAJESTY (SEEN BEYOND THE CAR) WELCOMED AT THE GUILDHALL.



# THE GALLANT ATTEMPT ON EVEREST: PERIL NEAR THE WORLD'S TOP.

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WITH THEIR OBJECTIVE, MOUNT EVEREST, IN FULL VIEW IN THE BACKGROUND: MEMBERS OF THIS YEAR'S CLIMBING EXPEDITION AT LUNCH ON THEIR WAY TO ATTEMPT AN ASCENT OF THE HIGHEST MOUNTAIN IN THE WORLD.



SHOWING THE POSITIONS OF THE FOUR HIGHEST CAMPS ESTABLISHED THIS YEAR, AND THE ROUTE TO THE WEST SIDE OF THE NORTH COL CHOSEN FOR A LAST EFFORT: A MODEL OF MOUNT EVEREST.  
*By Courtesy of George Philip and Son, Ltd.*



BREATHING APPARATUS FOR THE EXPEDITION: (LEFT) A 5-HOUR TYPE SUPPLYING PURE OXYGEN; (CENTRE) A SIMILAR 3-HOUR TYPE; (RIGHT) ONE AS USED IN 1933, BUT OF LONGER DURATION, SUPPLYING ATMOSPHERIC AIR ENRICHED BY OXYGEN.—[By Courtesy of Messrs. Siebe, Gorman and Co., Ltd.]



THE CLIMBER WHO SAVED MR. E. E. SHIPTON AND HIMSELF FROM DEATH IN AN AVALANCHE WHILE RECONNOITRING THE NORTH COL SLOPES ON EVEREST: MR. WYN HARRIS TESTING AN OXYGEN APPARATUS.

At the moment of writing Mr. Hugh Rutledge, leader of the British Mount Everest Expedition, in one of his several despatches to "The Daily Telegraph," gives little hope of reaching the summit this year, but adds: "As one last effort, we are starting up the main Rongbuk Glacier to-day (June 8) to examine the west side of the North Col." Previously he had stated: "On June 6 the north face was obviously negotiable. The question was how to get there up the treacherous North Col slopes. . . . Wyn Harris and E. E. Shipton undertook the risk of inspection. . . . There came a ripping sound, and the snowfield split across. The surface broke up

into ice blocks and began sliding down. . . . Shipton was carried away, but Harris, who was nearer the top edge of the avalanche, made a tremendous effort and leapt back to the edge of a crevasse. On this he jammed his axe and secured the rope, pulling Shipton back. . . . This prompt action saved them both. . . . Their bold investigation confirmed beyond doubt the risk of tampering with North Col slopes once monsoon air currents have begun to decay them. . . . The attempt on Everest by the only known route must therefore be abandoned this year. It is terribly disappointing, with the mountain now belatedly in good condition."



## OCCASIONS OF INTEREST: THE WEEK'S NEWS AT HOME AND ABROAD.



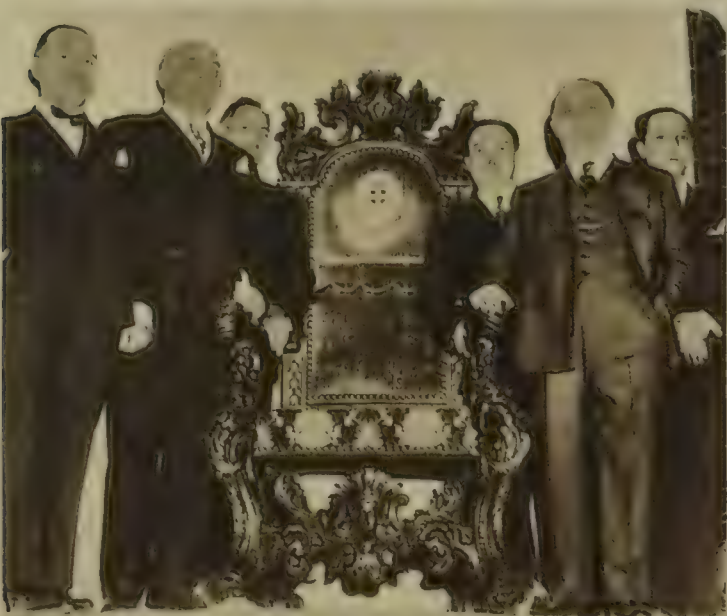
THE APPROACHING END OF THE GRANDEST RACING YACHT EVER BUILT: THE "BRITANNIA"  
BEING DISMANTLED AT COWES BEFORE BEING SUNK AT SEA.

King George's famous old racing yacht "Britannia" is at present lying on a slipway at Mr. George Marvin's yard at East Cowes, being prepared for her last launching. Instead of being broken up, she is to be towed through the Solent to the back of the Isle of Wight, there to be sunk in deep water in the Channel. Her equipment and stores are to be sold by auction at Mr. Marvin's yard on June 24, the sale being conducted by an Isle of Wight firm.



THE COFFIN OF A GERMAN AIR FORCE CHIEF BORNE ON AN ANTI-AIRCRAFT  
GUN-CARRIAGE: THE FUNERAL OF LIEUT.-GENERAL WEVER.

Lieut.-General Wever, the first Chief of the General Staff of the new German Air Force, was killed at Dresden Aerodrome on June 3 when the aeroplane which he was piloting crashed soon after having taken off. General Göring, seen walking behind the anti-aircraft gun-carriage which bore the coffin, attended the funeral near Berlin. A ceremony had earlier been held at the Air Ministry, in the presence of Herr Hitler.



A THRONE FOR KING EMMANUEL'S REPRESENTATIVE AS VICEROY OF  
ABYSSINIA: A GIFT TO ITALY FROM ITALIAN-AMERICAN ORGANISATIONS.

A royal throne, fashioned by a firm of cabinet-makers in Brooklyn, is soon to be sent to Italy for the use of the Viceroy of Abyssinia. It is a gift from a number of Italian and American organisations in New York, who have also collected 150,000 signatures from Italian-Americans pledging their support to the Duce and the King. They met in a public ceremony at a New York theatre on May 31.



THE LAUNCH OF ANOTHER YACHT DESTINED TO CHALLENGE FOR THE  
"AMERICA'S" CUP: "ENDEAVOUR II." TAKING THE WATER AT GOSPORT.

"Endeavour II," the new "J" class yacht which Mr. C. Nicholson has designed for Mr. T. O. M. Sopwith as a potential "America's" Cup challenger, was launched by Mrs. Sopwith on June 8 from Messrs. Camper and Nicholson's yard at Gosport. She is of steel construction and is 4 ft. longer on the waterline than "Endeavour" (now owned by Mr. H. A. Andreas). She will race in home waters this year, beginning at Falmouth on June 25, and will probably challenge in 1937.



GERMANY'S REPRESENTATIVE ON THE ANGLO-GERMAN-FRENCH COMMITTEE OF THE  
IMPERIAL WAR GRAVES COMMISSION: GENERAL VON SEECKT (CENTRE) IN LONDON.

The first meeting of the Anglo-German-French Committee of the Imperial War Graves Commission was held in London on June 8, when Lord Trenchard, as an honorary member of the Committee, welcomed the foreign representatives. Generaloberst von Seeckt, who was Field-Marshal von Mackensen's Chief of Staff during the war, represented Germany. He is seen here walking to the Cenotaph in Whitehall to place a wreath upon it.



THE CONQUEROR OF ABYSSINIA WELCOMED ON HIS RETURN TO ROME: A WILDLY CHEERING  
CROWD GREETING MARSHAL BADOGLIO OUTSIDE HIS HOUSE.

Marshal Badoglio arrived in Italy on June 3 after his victorious campaign in Abyssinia. Both at Naples, where he was greeted by the Prince of Piedmont, and at Rome, where he was met at the station by Signor Mussolini, great popular demonstrations hailed his return. When he had reached his house in the Via Venti Settembre, insistent crowds forced him to appear repeatedly at the balcony. It was still unknown, when we went to press, whether Marshal Badoglio would return to Abyssinia or not.



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*"They delight my  
taste and respect  
my throat"*

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# INCLUDING A REJECTED MANET VALUED AT £30,000 : THE COROT TO CÉZANNE EXHIBITION IN LONDON.



"LA JETÉE DU HAVRE."—BY CLAUDE MONET. (1840-1927.)  
Painted in 1868. Canvas. 58½ by 88½ Inches.



"JOCKEYS SOUS LA PLUIE."—BY EDGAR DEGAS. (1834-1917.)  
Painted c. 1880. Pastel. 18½ by 25½ Inches.



"LA CHARRETTE."—BY J. B. C. COROT. (1796-1875.)  
Painted c. 1865. Canvas. 12½ by 17½ Inches.

The Corot to Cézanne Exhibition should certainly draw all art-loving London to King Street, St. James's, for, as "The Times" pointed out the other day, "all the forty-six pictures are worth looking at, and several of them come into the rank of masterpieces." Concerning one of those here reproduced—"Le Linge," which has not been shown in England before—the catalogue says: "Two different models posed for this painting; the one, a certain Jeanne Lorgnon; the other, Alice Legouvé and her child. The picture and another called 'L'Artiste' (Portrait of Marcellin Desboutin, now in the Eduard Arnhold Collection, Berlin) were quite ruthlessly refused by the Jury of the 'Salon' of 1876. 'We have given M. Manet ten years in which to improve, there is no improvement, hence his pictures have been turned down,' remarked one of the members of the Jury, whose opinion was shared by all of his confrères, except Henner and Bonnat, who unexpectedly backed Manet. Manet



"LE LINGE."—BY EDOUARD MANET. (1832-1883): A WORK THAT WAS REJECTED BY THE SALON IN 1876 AND IS NOW VALUED AT £30,000.  
Painted in the Artist's Garden in 1875. Canvas. 57 1/6 by 45 1/2 Inches.



"FILLETTE AU CHAPEAU."—BY AUGUSTE RENOIR. (1841-1919.)  
Painted c. 1876. Canvas. 18½ by 15 Inches.

immediately took back his canvases and decided to appeal to the public by holding in his own studio, rue de Saint Petersbourg, an exhibition of the works rejected. The news spread like fire all over Paris. The invitation to the show began thus: 'Paint the truth and it will speak for itself.' (From *Tabarant: Manet*.) As we record above, "Le Linge" is now valued at £30,000. In Manet's estate inventory it figured at 1500 francs. To return to the Exhibition at Messrs. Alex. Reid and Lefèvre's, the artists there represented are Eugène Boudin (two works); Paul Cézanne (four); J. B. C. Corot (five); Gustave Courbet (two); Honoré Daumier (two); Edgar Degas (five); Eugène Delacroix (one); Paul Gauguin (three); Henri de Toulouse Lautrec (two); Edouard Manet (four); Claude Monet (one); Camille Pissarro (one); Auguste Renoir (eight); Georges Seurat (one); Alfred Sisley (one); and Vincent van Gogh (one).—"La Route aux Environs d'Arles," painted in 1889.

REPRODUCTIONS FROM THE ORIGINALS ON SHOW AT MESSRS. ALEX. REID AND LEFÈVRE'S, 1A, KING STREET, ST. JAMES'S, S.W.1.



NETHERLANDISH  
MASTERS IN THE  
OPPENHEIMER SALE:  
LOTS OF MUCH  
MOMENT AT CHRISTIE'S.

REPRODUCTIONS BY COURTESY OF MESSRS.  
CHRISTIE, MANSON AND WOODS.



"A PANORAMIC VIEW OF A DISTANT TOWN": A FINE LANDSCAPE DRAWING BY A. CUYT (1620-1691)—POSSIBLY REPRESENTING DORDRECHT, WITH THE OMISSION OF THE GROOTE KERK. (6½×19½ in.)



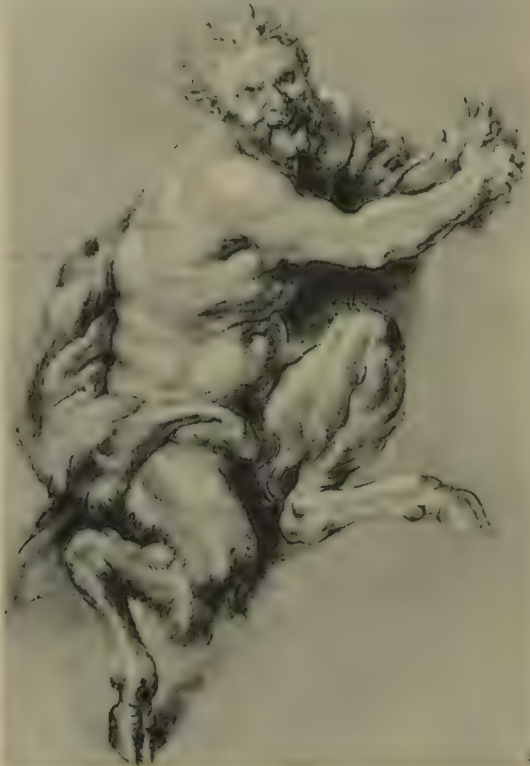
AN EARLY LANDSCAPE BY RUBENS (1577-1640); WITH AN INSCRIPTION ON THE REVERSE IN THE ARTIST'S HAND AND DATED 1609.—(9 5/8×19½ in.)



A WOODED LANDSCAPE BY A. VAN DYCK (1599-1641): A DELIGHTFUL BRUSH DRAWING IN BODY-COLOURS ON BLUE-GRAY PAPER. (9½×15½ in.)



"PORTRAIT OF A YOUNG MAN" (SILVERPOINT); BY DIRK BOUTS (C. 1420-1475): A FLEMISH MASTERPIECE OF THE GREATEST RARITY (5½×4½ in.).



"A FAUN"; BY RUBENS: A DRAWING IN BLACK CHALK WITH SEPIA WASH (14½×10 3/8 in.).



"THE STREET MUSICIAN"; BY PIETER BRUEGHEL THE ELDER (C. 1525-1569)—SHOWING AN OLD MAN AND CHILDREN LISTENING TO A "ROMMEL-POT" PLAYER. (5½×4 5/8 in.)



"A VILLAGE MARKET"; BY JAN VAN GOYEN, THE EARLY DUTCH LANDSCAPE PAINTER (1596-1656): A DRAWING IN BLACK CHALK WITH A LITTLE PALE SEPIA WASH; SIGNED "VG." (6 15/16×11½ in.)



"THE KERMESE OF HOBOKEN"; BY PIETER BRUEGHEL THE ELDER (C. 1525-1569): AN ANIMATED DRAWING BEARING THE SIGNATURE "BRUEGHEL" AND THE DATE 1559. (10½×15½ in.)

In our last issue we reproduced some of the drawings by Italian old masters in the Oppenheimer Collection, which is to be dispersed at Christie's on July 10 and following days. Here we deal with some of the most notable drawings by Netherlandish old masters in that collection. The Dirk Bouts "Portrait of a Young Man" is described in Messrs. Christie's catalogue as "one of the most sensitive

and perfectly preserved of the surviving Flemish silver-point studies of the fifteenth century, and a masterpiece of the greatest rarity." With regard to the Rembrandt drawing of the Street Musician, it is of interest to note that this composition was used by Aart de Gelder (1645-1727), that able imitator of Rembrandt, for a picture formerly in the Youssupoff Collection.



# *A Rendez-vous with* **ADVENTURE**



**I**F you are tired of the usual holiday haunts, if you feel an urge to "go places and do things," pack your trunks and go and see South Africa.

In the Kruger National Park—a wild game reserve of 8,000 square miles—the clang and clamour of civilisation are left far behind. It is something of an adventure surely to come upon a family of lions enjoying a siesta and to watch a score of other untamed animals from the safe shelter of your car.

The Victoria Falls provide a thrill of a different kind—awe-inspiring perhaps, but majestic and wonderful, as the waters plunge at the rate of 100,000,000 gallons per minute into the steaming cauldron far below.

Threaded between these "adventures in beauty" are strung your meetings with the Natives "in their own back-yards," so to speak. You will find them a happy, sunny people, absurdly good-natured and ready to please; and the children are little black bundles of mischief that would steal anybody's heart.

A trip to South Africa occupies but six to eight weeks and need not cost more than 30/- to 40/- a day for all ordinary requirements. This year, on account of the Empire Exhibition at Johannesburg, South Africa is particularly interesting, and substantial concessions in fares have been made.

The South African Railways, South Africa House, Trafalgar Square, W.C.2, will be glad to send full particulars and give practical assistance.

## *Visit* **SOUTH AFRICA**



## A PAGE FOR COLLECTORS.

### THE STORY OF CHINESE ART IN MINIATURE.

By FRANK DAVIS.

(in miniature, of course) of the Chinese genius. Within the stipulated time I had chosen seven pieces, costing in all £40, and here they are. Whether I fulfilled the contract is left to your decision, but I should add that the man immediately interested was fully satisfied. The point, of course, is not that this is a perfect

as it were, in the shape of the Canton enamel dish in the centre of Fig. 1. Let purists mock if they will, but this is pure poetry, the authentic echo of greater works, which still retains something of the great tradition even if the voice is thin and neither profound nor very subtle. In any case, an epitome of the Chinese mind

without a Chinese mountain is unthinkable, so this not extraordinary piece is actually an important item in the collection.

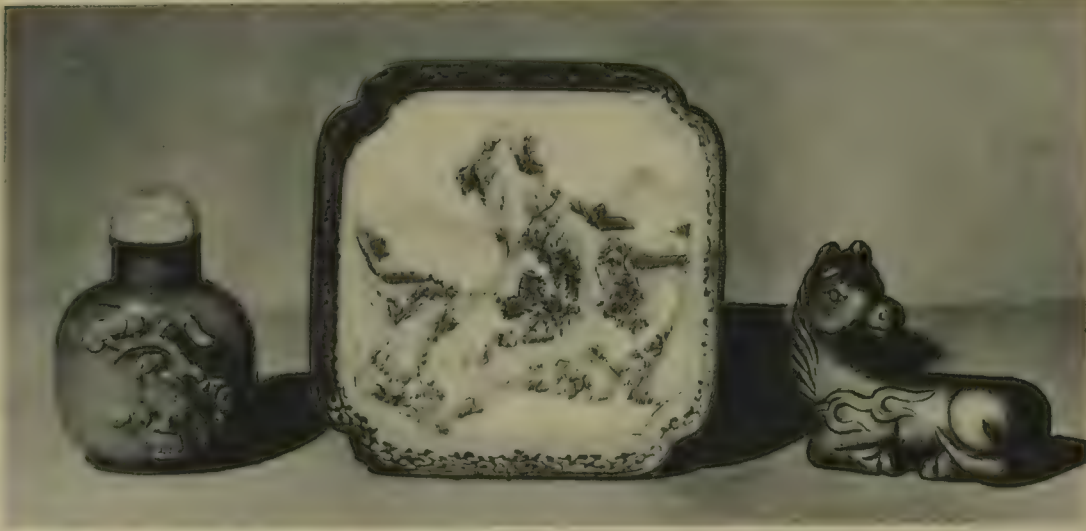
With porcelain—the really great contribution of China to the world's store of beauty—the choice was wider, and, for that very reason, more difficult. No doubt, with thirty-five minutes instead of thirty at my disposal, I could have found another good example, and still kept within the £50 limit.

As it is, the lady in Fig. 2 has to represent



2. A T'ANG DYNASTY POTTERY FIGURE OF A WOMAN HOLDING A VASE: ONE OF THE SEVEN PIECES ILLUSTRATED ON THIS PAGE WHICH, TAKEN TOGETHER, PROVIDE A MINIATURE EPITOME OF CHINESE ARTISTIC ACHIEVEMENT. (6½ in. high.)

is the modest man to do who only has an occasional ten pounds to spend? Isn't it hopeless for him to go into the market and buy things for himself? All he can obtain, surely, will be rubbish? Not a bit of it, said I; he can't buy masterpieces, but he can acquire things which anyone can be proud to possess. Well, to cut a long story short, I was challenged to produce within half an hour a selection of five pieces at a total cost of not more than £50. Five pieces which were authentic, easy to live with, of good quality, and which would provide an adequate survey



1. FINE PRODUCTS OF CHINESE CRAFTSMANSHIP WHICH COULD ALL BE PURCHASED FOR A MODERATE SUM IN LONDON TO-DAY: (L. TO R.) AN EIGHTEENTH-CENTURY AGATE SNUFF-BOTTLE DECORATED WITH A BIRD ON A BRANCH IN RELIEF; A CANTON ENAMEL DISH OF THE PERIOD OF CHIEN LUNG (4 in. square); AND A BRONZE HORSE DATING FROM ABOUT 1700. (2½ in. high.)

not chosen for that reason, but because they are good of their kind. The conversation ended with a few words about the Eumorfopoulos Collection, for which the nation is paying £100,000—a bargain, for its market value is certainly a quarter of a million. If that's the price of a superlatively fine collection of Chinese Art, I was asked, what

choice (a matter depending entirely upon personal taste), but that it is possible—and easily possible—in London to-day to get together a little series of objects for a modest sum which really does represent Chinese achievement in its most characteristic forms.

It was necessary to be pretty drastic and give up all hope of a fine piece of sculpture, or a fine early bronze, or a fine jade carving, so I indulged in a venial form of cheating as regards two of these categories. I persuaded myself that the nice young woman in glazed pottery (T'ang Dynasty) of Fig. 2 was a form of sculpture within the meaning of the act; and that the little agate snuff-bottle of Fig. 1 (left) could be said to represent the art of the carver in hardstone with reasonable accuracy—it's a pretty little object, and the carving in relief of a bird on a branch is as typical a Chinese motif as one can desire. The bronze was less difficult than I feared, for my head was full of magnificent shapes of the Chou Dynasty; but the engaging horse (a paperweight) solved that difficulty. He's late—early eighteenth century, probably—but a nice creature, and—what is more to the purpose—a quite admirable representative in his modest way of those thousands of animals which have been so profoundly and sensitively painted, modelled, and carved throughout countless generations. He's a little sentimental compared with his ancestors of earlier centuries, but he's none the worse for that, and he can also be taken as reflecting the spirit with which the potter applied himself to similar trifles in porcelain.

Painting had to be omitted—painting proper, that is—but I did manage to drag it in by the back door,

the whole range of pottery, and the celadon vase (Fig. 3) and the dishes in Fig. 4; however faintly, the glories of the later centuries. A Sung masterpiece was out of the question, but the Ming celadon vase (Fig. 3) is a good deal more thrilling than it can ever appear in an illustration. One is sometimes tempted to think that this olive-



3. REPRESENTATIVE OF A MOST EXQUISITE, SIDE OF THE CHINESE ACHIEVEMENT IN CERAMICS: AN OLIVE-GREEN CELADON VASE WITH AN INCISED FLORAL DESIGN. (Ming Dynasty; 6½ in. high.)



4. PORCELAIN IN THE MINIATURE CHINESE COLLECTION ILLUSTRATED ON THIS PAGE: (LEFT) A PLATE, IN "FAMILLE ROSE" COLOURS, BEARING A YUNG-CH'ENG PERIOD MARK (diameter, 6 in.); AND A MING BLUE AND WHITE DISH SHOWING THE IMPERIAL DRAGON AMONG CLOUDS, AND BEARING A CHIA-CHING PERIOD MARK. (diameter, 6½ in.)—[Reproductions by Courtesy of Mr. H. R. N. Norton.]

green celadon is the finest colour ever devised by human ingenuity—so soft, so restful it is—until one looks closely at the underglaze blue of such a little dish as that of Fig. 4 (right)—Ming Dynasty, with the mark of Chia-Ching on the base (i.e., 1522-1566). I hardly thought I could include an imperial piece, but this has the five-clawed dragon (instead of four) which means it was made for imperial use. The eighteenth century is represented by the other dish in Fig. 4, decorated in the familiar "famille rose" colours, bearing the mark of Yung-Ch'eng (1723-1735)—not to be set up against one or two famous masterpieces of a similar type, but none the less a pretty thing, thoroughly characteristic of a wide range of delicate wares.



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# FINANCE AND INVESTMENT.

By HARTLEY WITHERS.

## PLANTATION AND FARMING EQUITIES.

TO townsmen it is always a source of marvel that anyone should have the courage to try to earn a living out of any kind of farming, and so expose himself to all the risks of weather and variations in the moods of capricious nature. Investors, being usually either townsmen themselves or advised by townsmen, generally bring this feeling of awe to

less for bread, and *per contra*, in the East, more demand for bread and less demand for rice.

## STATESMEN TAKE A HAND.

All these difficulties are more or less natural and inevitable. Changes in the weather and fluctuations in demand, though they must be exasperatingly uncomfortable for farmers and growers, are the sort of thing that everybody expects as part of the scheme of the universe. But besides them there are the uncertainties of politics, which have a specially devastating effect on those who grow things for us, owing to the long time that necessarily passes between the beginning and end of their operations—a factory manager, who sees that something he is making is not going to be wanted, can shut off its production in a week or a day. He will probably be left with a stock of material and of finished and half-finished goods on hand, and may even have to write them all off; but his position in this respect is much less uncomfortable than that of the farmer, who, when once he has sown his crop or set about the propagation of beasts, has started a process that will take many months to complete, while all the time he may see his market running away from him.

Most nations, perhaps, have a prejudice in favour of taking care of their farmers. In England, during our period of free trade, our farming was sacrificed to the interests of the industrialists, who wanted cheap food and materials on the one hand, and, on the other, wanted to exchange their manufactures for the food and materials of their oversea customers in the comparatively backward countries. Whether this policy did or did not pay us is a matter about which agreement will never be reached; but even the most stoutly convinced free-trader would probably be sorry to see the policy carried to a point at which agriculture in this country was driven altogether out of business. And in other countries the landowning, farming, and peasant classes have generally been petted by the Governments, either because they were useful as military material, or because they were looked upon as a solid influence in political and social affairs, or because they were numerous and powerful enough to command respect.

## NATIONALISM AND AGRICULTURE.

Since the war—and still more since a world-wide crisis has put all kinds of business into the melting-pot—this care for agriculture has produced extraordinary results. In our own country we have seen the Government doing its best, by means of quotas, subsidies, and marketing boards, to give a chance of a fair living to the farming classes and those who work for them; and the curious anomalies that such a hastily conducted experiment has necessarily involved have been a cause of exasperation to farmers and bewilderment to consumers. In

America the farmers, unable to sell their surplus produce abroad, have been paid by the Government not to raise it; and American humour has delighted in proposals for earning a living by refraining from raising hogs, raising money on the security of hogs that had not been raised, and so on. In the meantime, in Europe, the urban populations have been subjected to severe privations through the scarcity and dearth of food-stuffs, and all over the world the dislocation produced by economic nationalism has upset the course of trade and distributed hardship and distress. In those countries in which farming has been pampered, the consuming public has suffered and the industrialists have found it more difficult to sell their manufactures; while in those in which industry has been artificially fostered, farmers have been reduced to ruin by the success with which they have produced necessities of life which their former customers are forbidden by tariffs and regulations to consume. When we consider how immense are the present potentialities of production and consumption, the fact that a large part of the world's population is under-nourished, while farmers are being paid not to do their work, is a devastating commentary on the wisdom of those who have got our business arrangements into such a horrible tangle.

## AND THEN CURRENCY PROBLEMS.

As if all these nationalistic difficulties were not enough embarrassment to those who supply us with

food and drink, there now comes in the added complication due to uncertainties connected with the currency policy of different countries, especially of the United States. Not long ago, the chairman of the Consolidated Tea and Lands Company, addressing its annual meeting, reminded the shareholders that he had, a year ago, suggested that the high price to which silver had been raised by the United States of America might affect exports of tea from China. Silver, which stood at about 33d. per ounce at the end of May 1935, had since then dropped to 20d. owing to a modification of America's policy, undertaken for purely political reasons; in the meantime, China had been forced off the silver standard and has now a paper currency. When the richest nation in the world and the largest consumer of the principal commodities—or of most of them—begins to play tricks with its currency policy in order to placate certain interests, the confusion into which the whole business of supplying the needs of man has fallen is rendered worse confounded. In self-defence, the growers of tea, rubber, and other commodities have been forced, with or without official assistance, to enter into agreements for the regulation of production. Such agreements are subject to serious weaknesses, chief among which is the fact that they are seldom completely water-tight, and so give opportunities to those outside of their net to increase production and sales at the expense of those who are holding up the market by restriction. Still, in the present distracted state of world trade, they have been a useful steadying influence.

Out of this welter of uncertainties and difficulties, is it possible to see hopes of genuine recovery for the plantation and agricultural industries? Already, partly owing to the restriction schemes and partly owing to bad harvests, we have seen a rally in prices of commodities sufficient to ease their position. Given a measure of improvement in international relations, a continuance of such stabilisation in rates of exchange as has already been achieved, and some relaxation of obstructions to trade, the possibilities of prosperity on a world-wide scale are immense. Those investors who can afford to face the risks involved by the uncertainties of America's recovery—so terribly important to world trade—by the growing difficulties of the countries still holding on to the gold standard, and by the menace always in the background of a bellicose explosion in Europe, may find opportunities in the plantation companies' equities to fill in an investment programme already embellished with securities less vulnerable by the vagaries both of nature and of mankind. But in this search there is more need than ever for caution and for sound advice in the selection of companies that are well managed and well financed.



MR. SAMUEL HOWARD WHITBREAD, C.B., THE PROMINENT BEDFORDSHIRE PERSONALITY: A FULL-LENGTH PORTRAIT BY OSWALD BIRLEY PRESENTED TO THE SITTER ON THE OCCASION OF HIS RETIREMENT FROM THE OFFICE OF LORD LIEUTENANT OF THE COUNTY AND NOW HUNG IN THE SHIRE HALL, BEDFORD. This fine full-length portrait was presented to Mr. Whitbread on the occasion of his retirement from the office of Lord Lieutenant of Bedfordshire. Mr. Whitbread's family has a long tradition of public service in this county. He himself was Chairman of Quarter Sessions from 1912 to 1915; and he is Vice-Chairman of the County Council and Chairman of the Standing Joint Committee, besides filling many other positions of responsibility.

bear upon any suggestion that they should give hostages to fortune by buying the ordinary shares of plantation companies, or of any enterprises such as the Australian and New Zealand land companies, which, by raising cattle or growing cereals, tempt that Providence which deals out droughts, floods, and seasons of such abundant plenty that producers are smothered in glut.

Moreover, not only are the fortunes of the growers especially at the mercy of vagaries of the weather, but on the other side of their balance-sheet they are subject to the equally incalculable moods of consuming mankind. Not only can they never be sure how much they will be able to grow, but the market for their product is so uncertain that their power to sell has all the glorious uncertainty of cricket. It is true that mankind must be fed and clothed, so that a certain amount of demand can always be relied on for wheat, beef, mutton, wool, hides, tea, coffee, and so on. Nevertheless, variations in the demand for one or other of these articles of food, drink, and clothing are continuous, and are quite beyond the capacity of the grower to predict, working as he must in anticipation of what he hopes may be the demands of the public. A change of a foot or more in the length of ladies' skirts may make a difference to the wool market, switching it from a state of glut to one of scarcity. General prosperity and a rise in the standard of comfort may produce, among the Western nations, more demand for meat and



THE REGENERATOR OF KHARTOUM: MR. E. G. Sarsfield-HALL, C.M.G., WHO IN SEVEN YEARS TRANSFORMED IT FROM A BARBARIC TOWN TO A GARDEN CITY.

Mr. Sarsfield-Hall became Governor of Khartoum in 1929 and recently returned to England on retiring from that post. During his seven years' administration, the Sudan capital has been completely transformed. The once fly-infested and insanitary markets have been rebuilt on modern hygienic lines, vegetable production has been stimulated, twelve public gardens and open spaces laid out, and 4500 trees planted. Many town-planning and street improvements have been carried out, and new buildings erected in an African style of architecture. Reforms have been made in Courts and prisons, the police retrained and mechanized, and an anti-mosquito campaign has practically eliminated malaria. On leaving Khartoum Mr. Sarsfield-Hall received a great popular demonstration of gratitude.



# This England . . .



*Landscape in Surrey*

THE MEN of the cities yearn for the things of the country . . . old turf, quiet valleys and abiding peace. There do they find themselves nearer to the heart of their race, nearer the source of honest kindly things, the arts of farm and forge, of loom and lathe . . . and good brewing. To them in their canyons of stone and steel comes Worthington, brewed in the age-long English tradition, redolent of the countryside, friendly and shining clear as the English character itself.

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# Of Interest to Women.



## Capes, Coatees and Tunics.

At the mid-season collections it was noticeable that a very exacting attention distinguished the fashions that will be worn at the July social functions; this year the season is lengthened, the Royal Garden Receptions taking place on the 21st and 22nd of that month. Subtle colours and off-white shades were well represented, while coats, capes and tunics all had their rôles to play. There is a difference about the tunic of to-day from that of yester-year; it is belted, the fullness being introduced at the sides; the contrasting skirt being cut on slender lines. Generally speaking, the sleeves have what may be described as enormous shoulder pieces, below which they are long and tight-fitting. It seems almost unnecessary to add that they should be accompanied by large simple hats, a motif of flowers or feathers being their sole adornment.

Many of the capes are of the tippet character, merely covering the shoulders, while others extend to the ground. No matter what the reading of the thermometer may be, lovely affairs of silver fox will pursue the even tenor of their way. Organza, chiffon and lace are used for the modish redingotes; they are innocent of all decoration, being drawn in at the waist with a link fastening. They are usually of the same colour as the predominating shade in the printed dress. Another idea is for a plain black dress to be accompanied by a white organza redingote, the accessories being black.

## Chiffon and Lace.

It affords women with a flair for dress true pleasure to visit the salons of Debenham and Freebody, Wigmore Street, especially the model gowns, where is assembled a collection of lovely and distinctive frocks which have been chosen for the important social functions that are scheduled to take place during the ensuing weeks. Pictured at the top of the page on the left is a study in pearl grey chiffon and lace appliqué; as will be seen, the sleeves are of the angel character, which increases its charm, and the cost of the same is fourteen and a half guineas. Neither must it be overlooked that there are printed ensembles with flower motifs at the neck, reinforced with smartly-cut coatees, for eight and a half guineas.



## Fashions that Please.

There is something definitely distinctive about the evening dress at the top of the page on the right; it has gone into residence at Debenham and Freebody's, and so have the other models on this page. It is carried out in fine black lace embroidered with narrow off-white soutache. The tiered skirt is in complete harmony with the tippet, which rests lightly on the right shoulder; it is sufficiently large to be draped over the left shoulder. Price has ever to be considered; therefore it may frankly be stated that the cost is seventeen and a half guineas. The suit below it, which consists of dress and coat, is fourteen and a half guineas, carried out in check cloqué; note the becoming basque of the coat and think of the many occasions when it may appropriately be worn. The ensemble on the left is of crêpe, the reverse of the material being used for the coat; it is eight and a half guineas. A feature is likewise made of summer evening ensembles in cloqué showing a metal design for ten and a half guineas. All interested in the subject must write for the illustrated catalogue, sent gratis and post free.





## LIQUID TINTS PREDOMINATE AT ASCOT

*By the Fashion Editress*

HOW easy, even at Ascot, to pick out the work of that prince of designers, Monsieur Schweppes! He has such a flair for flowing, rippling effects; for radiant freshness; for a certain bubbling exuberance. And what good taste! My eye was caught immediately by the glitter and gaiety of his shimmering pearl-green 'Tonic'—a simple yet inspiring creation. Next I noticed the glowing richness of the model he calls 'Ginger Ale'—a lovely affair of russet. Another high-spot of Ascot was that diamanté creation 'Sparkling Lime.' It is M. Schweppes' latest; its colour reminds one of sun-flecked spring leaves; and it is enchantingly cool. You will be interested to know, by the way, that all M. Schweppes' designs have that frilly effect against the throat which is so rejuvenating. He is certainly producing a marvellous range of colourings and textures; and his creations strike me as being equally suitable for daytime or evening.

# Schweppes

BY APPOINTMENT TO HIS MAJESTY THE KING



## THE CHRONICLE OF THE CAR.

SOME interesting figures have just been published relating to motoring "crimes" during 1935. No fewer than 518,240 motoring cases were before the courts during that period, and the total amount realised from fines was £385,774. It is interesting to examine the analysis of these offences. As is only to be expected, breaches of the speed-limit regulations top the list with 121,757—more than twice the number recorded in 1934. Lighting cases numbered 55,330, and charges of "obstruction" 57,786. The one satisfactory feature of the analysis is that prosecutions for really serious offences show a decline in comparison with the previous year. Reckless or dangerous driving cases fell from 10,745 in 1934 to 9301, and those relating to careless driving from 33,578 in 1934 to 30,574. Charges the nature of which is unspecified increased from 29,393 in the previous year to 41,079. There are several and diverse reflections that

arise from these figures. First of all, it would be useful to know the numbers of prosecutions instituted for offences against the highway laws committed by other forms of traffic than motor-cars. For instance, how many cyclists were prosecuted for riding light-less during the statutory lighting-up hours, and what was the total amount levied by way of fines? It seems to me that if there is one offence more rife than any other, it is this one.

Again, take the cases of so-called obstruction. Do the police ever proceed against those in charge of horsed vehicles who leave them unattended, and therefore much more potentially dangerous than the motor-car, for long periods? Or, reverting to lighting offences, I have heard

it suggested that the police do not proceed against cyclists who flout the lighting laws because it is too much trouble. Apparently the police have no means of identifying the

offender, except by a visit to the address given, and even if a summons is issued, the fine is generally a shilling or two, so that, one way and another, these cases are "not worth bothering about"! The erring motorist is in a different category. He is tagged and documented so that he can be easily identified—and there is nothing to do but serve him with a summons.

The draft has just been issued of a new Motor Vehicles (Use and Construction) Order. One of the

provisions is as follows: "Any police constable and any person for the time being appointed by the Minister of Transport as a certifying or public service



TWO OUTSTANDING EXAMPLES OF BRITISH ENGINEERING SKILL: A ROVER 14-H.P. SIX-CYLINDER SPORTS SALOON PHOTOGRAPHED ON THE QUAY BESIDE THE "QUEEN MARY" JUST BEFORE THAT GREAT LINER SAILED ON HER MAIDEN VOYAGE.



MOTURING AMID THE MOUNTAINS OF NORTH WALES: A ROLLS-ROYCE 40/50-H.P. SPORTS SALOON (BARKER BODY) NEAR PENTRE VOELAS.

vehicle examiner under the Road Traffic Act, 1930, or as an examiner under the Road and Rail Traffic Act, 1933, is hereby empowered to test and inspect, either on the road or, subject to the consent of the owner of the premises, on any premises where the vehicle is, any brakes, silencers, or steering gear fitted to a motor vehicle or trailer."

Obviously, this covers the private car. I certainly do not think there is anything to cavil at in this new Order, always provided it is not brought into force without proper cause, and is not used as a vehicle for persecution of the private motorist. There are undoubtedly a disquieting number of cars on the roads with brakes that are far from efficient. One would think that for his own safety's sake the motorist

[Continued overleaf.]



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# "PATENT CASTROL A DEFINITE ECONOMY"



*(Continued.)*

would see that the brakes on his car are maintained in proper condition, but the fact remains that a very large percentage do not take the trouble to adjust brakes until they have deteriorated far past the point at which they should have had attention. If the new Order has the moral effect of making the careless owner more careful of this most essential adjustment, it will have achieved its purpose without undue trouble. Doubts, however, may be expressed as to whether the average constable can be expected to know enough about it to be able to pronounce upon what is a somewhat technical matter.

From the Ministry of Transport analysis of road accidents emerges the startling fact that, while road casualties are falling among every other class of traffic, those affecting cyclists have increased by 58 per cent. during the past five years. There has, of course, been a very large increase in the numbers of cycles in use, but nothing like such a rise in the figures as would account even partially for such an increase in accidents. It may be pointed out that in the corresponding period there has been a very large increase in the numbers of motor-vehicles of all classes—no fewer than 56,000 new vehicles were licensed during the month of March last—yet accidents for which they are held to blame are decreasing.

One reason for the disquieting figures is, I am confident, the widespread disregard by cyclists of the lighting regulations. At the recent conference of the British Chamber of Trade, one speaker recorded that in a nine miles' drive, forty-five minutes after lighting-up time, he passed ninety-two cyclists who had no lights at all. Personally, I have never taken the trouble to count, but I am perfectly certain that these figures could be matched on any main road near an industrial centre. Yet the police, who are vigilant to the last degree where the motorist's lights are concerned, seem to take no notice at all of the errant cyclist, whose habit of riding lightless is a menace to his own safety and that of every other road-user. I have been waiting for some alert Member of Parliament to put a pertinent question to the Home Secretary, but so far I have not noticed any such move.

With regard to Herr Hitler's war picture, "Understand in Fournes," reproduced in our issue of May 30, we should like to thank readers who have taken the trouble to write to us with what is, plainly, the correct English translation of the title, namely "Dug-out" or "Shelter in Fournes."

## THE PLAYHOUSES.

"THE EMPEROR OF MAKE-BELIEVE,"  
AT THE WESTMINSTER.

THIS is an artless little comedy, dealing with the love of Hans Christian Andersen for Jenny Lind, the Swedish Nightingale. Not a very ardent love, one imagines, for whenever he was on the verge of proposing, an idea for another fairy-tale instantly sprang to his mind. Being an author before a lover, he would precipitately abandon his love-making for the throes of composition. A grotesque, pathetic figure this Hans Andersen. Shy, yet at the same time avid for praise. He thought more of his five-act poetic dramas, which were never produced, than he did of the stories which have conferred immortality upon his name. Miss Helena Pickard gives a charming performance as Jenny Lind; and another attractive one is given by Miss Beryl Laverick in the small part of a young girl who fancies herself in love with Hans. "Jinny," an organ-grinder's monkey, "stole" the stage (as animals invariably do) during her brief appearance. There was an engaging encounter towards the end between Hans Andersen and "an English author." Mr. Alec Hayes, made up to resemble Charles Dickens, made an ebullient contrast to the shy Danish author.

### THE PALLADIUM.

Mr. Jimmy ("Schnozzle") Durante, the film-star, is ill-provided with material for this, his first personal appearance on a West-End stage. His peculiar personality, however, seemed sufficient to satisfy the audience. He gave full play to his fiercely aggressive sense of injury, throwing hats at the orchestra times without number, so that his reputation as an artist does not suffer. The appearance of film-stars on the halls will remind the middle-aged of the days when Lewis Waller, George Alexander, Charles Hawtrey, and others were offered fabulous sums for variety appearances. They had a success of curiosity, but little real entertainment value. Mr. Durante's "fans" will probably crowd to see him, and so justify his salary, but there were several supporting turns on the programme that out-dazzled the star. Mr. Naunton Wayne, with his nonchalant and inconsequential chatter, deserves mention. The Talo Boys, spring-board acrobats, are an admirable turn. They bring a pleasant touch of light comedy to their remarkable feats, and, for a finale, give an impression of an acrobatic

troupe of fifty years ago so astonishingly like the real thing that elderly members of the audience may see nothing funny in it. Mr. Jack Tracy, who hails from Canada, proved how comic one can be in a suit two sizes too large for one, especially when partnered by such a statuesque beauty as Miss Inga Andersen. Altogether, a very attractive programme: so that those who went to applaud Mr. Jimmy Durante stayed to enjoy the rest of the show.

### "BOY MEETS GIRL," AT THE SHAFTESBURY.

When the theatre attempts to burlesque Hollywood, it is apt to fall between two stools. Hollywood, with an almost Jewish sense of humour, delights in nothing so much as satirising itself. The burlesque, therefore, fails to appeal to those playgoers who never go to films, and consequently are unable to appreciate it, while it bores filmgoers who have seen it done so often in the cinema. A human-interest story, then, is necessary in such a play. One that can be followed with sympathy, while serving as the string on which the eccentricities of Hollywood can be dangled for our amusement. "Boy Meets Girl" suffers from the fact that its human interest is negligible. A somewhat feeble-minded waitress falls mildly in love with the son of an English peer who is anxious to "break into films" to the extent of one appearance as an extra. (An easy task, had he mentioned to the casting office that he was the son of a peer!) There are certainly a great many laughs in this farce, but insanity and inanity went hand in hand. When it wasn't insanely funny, it was inanely mild.

A unique feature of London's latest air terminus, the new Gatwick Airport, illustrated in our issue of June 6, is the revolutionary design of the station building, which is circular, and something like a Martello tower, enabling rapid access to and from aircraft on every side. Mr. A. C. M. Jackman, the Managing director of Airports, Ltd., is the patentee of this design, which it is believed will form the central feature of many future airports.

We regret to find that in our issue of May 23, in one of the numerous illustrations of the *Queen Mary*, a mural decoration visible in one photograph of the main cabin lounge (on page 903) was incorrectly described as "a painting by Duncan Grant." In reality, we are informed, it is a gesso panel, finished in different coloured golds, and is the joint work of Mr. A. J. Oakley and Mr. Gilbert Bayes.



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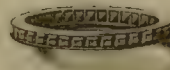
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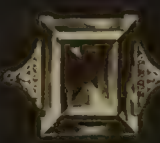
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# "Shooting the Week End"

## A CINÉ-KODAK SUPER SPECTACLE

**Saturday morning.** Out with the Ciné-'Kodak,' in with fifty feet of film, and off to the swimming-pool. Ever since I got my 16 mm. Ciné-'Kodak' a month or two ago, I have been turning movie-



OFF THE DEEP END.

director every week-end, and showing the results on Thursday evenings. Here we see Bill about to go under for the third time; after that came some grand shots of Joan diving.

**Saturday afternoon.** 'Colossal' Fair, said the posters, and colossal it was. Never were the cocoanuts milkier, never did the swings go higher, never was the Fat Lady fatter than on this unforgettable day. Literally unforgettable, because we had the Ciné-'Kodak' with us and 'scooped' some fine shots—notably when mother cracked a cocoanut at twenty-five yards while playing off the men's tees, as it were.

*For free literature describing the various Ciné-Kodak home movie outfits and 'Kodachrome,' write to Mr. L.N. Lubbock, Dept. 65, Kodak House, Kingsway, London, W.C.2. He will also send you the names and addresses of nearest Ciné-Kodak Dealers who can give you full service and will show you actual Kodachrome colour-movies on the screen. All Ciné-Kodak apparatus is available on hire-purchase terms for small first payment. All Ciné-Kodak Film (including 'Kodachrome') is "processed" without charge; your movies are developed, made ready for showing and sent back to you, entirely free.*

**Sunday.** Took the Ciné-'Kodak' out in the garden, and discovered a great all-comers' handicap race in progress. Ultimately the bicycle, with Peter up, won by a spoke. I myself had the easiest job of all—just aiming and pressing the trigger. (It's actually easier than taking snaps.) One very soon learns just how long to 'hold' a shot, although one can always be experimenting for new effects.

This week-end I'm going to try something fresh. Last time I bought some film my Ciné-Kodak Dealer showed me some wonderful movies in colour, taken on a new film called 'Kodachrome.'



LAST LAP OF THE SUMMER HANDICAP.

I don't know which was the more surprising—the excellence of the colour itself or the fact that you don't need any gadgets or special apparatus at all. Any 16 mm. ciné-camera taking 50-foot or 100-foot reels, and any 16 mm. projector, will take 'Kodachrome.' And so next Thursday we'll be having our first all-colour programme.

# Ciné-Kodak

HOME MOVIES FOR ALL



## THE WORLD OF MUSIC.

## MOZART AT GLYNDEBOURNE.

THE Mozart season at Mr. Christie's Glyndebourne

Festival Opera House includes one new production added to the Mozart repertory this year—namely, "Don Giovanni," in the original, complete Italian text. It is, perhaps, the most famous of all operas and also one of the most difficult to perform adequately, one of the chief difficulties being the number of scenes. In this respect it resembles "Die Zauberflöte," but, owing to the semi-magical character of the latter opera, the constant change of place, especially in the second act, is easier to manipulate without breaking up the action. It is the one serious fault of Carl Ebert's production of "Don Giovanni" that the setting by Hamish Wilson consists of a number of elaborate and heavy sets which have to be constantly changed, to the detriment of the smoothness of action of the opera. On the musical side this production deserves the highest praise. We have learned thoroughly now what to expect from the conductor, Fritz Busch, and his preparation of the singers and the orchestra has a thoroughness and a degree of artistic perception and judgment which are not, to my knowledge, surpassed—if, indeed, they are equalled—at any opera house in the world at present. He has shown these quite exceptional qualities in the past two seasons at Glyndebourne, and it is he, chiefly, who is responsible for the sudden and unexampled rise to world-wide fame of this little opera house in Sussex. The selection of the casts for these Mozart productions is in itself a task of extraordinary difficulty, calling for great knowledge and practical experience, and the proof of Fritz Busch's excellence in this respect is to be found in the names of the splendid artists who were unknown to the British public whom he has introduced to us at Glyndebourne.

In the "Don Giovanni" production we have several newcomers who have not appeared hitherto at Glyndebourne. Of these, the greatest discovery is the Italian bass, Salvatore Baccaloni, who takes the part of Leporello. Signor Baccaloni is the finest Leporello I have ever heard,



INTERIOR DECORATION AND DOMESTIC LIFE IN EARLY VICTORIAN TIMES ILLUSTRATED BY AN ELABORATELY FURNISHED DOLLS'-HOUSE OF THE PERIOD: A FASCINATING NEW ACQUISITION OF THE VICTORIA AND ALBERT MUSEUM.

The figures and furniture of this beautiful dolls'-house, which has recently been bequeathed by Mrs. J. S. Losh to the Victoria and Albert Museum, were made and collected by her ancestors, a Cheshire lady and her three daughters. The "house" itself was copied from a family possession, an English cabinet, made rather more than a hundred years before and decorated with lacquered subjects in the Chinese style which was then fashionable. The interior dates from between 1830 and 1840. It is arranged to show four specimen rooms—parlour, sewing-room, bedroom, and kitchen—and their occupants in a well-to-do household of the period.

and his discovery is a triumph for Fritz Busch. Another excellent and, to us, unknown artist is the Hungarian tenor, Koloman v. Pataky, who was a dignified and convincing Ottavio with a fine voice and the capacity to use it; in addition to these there is a new English singer, David Franklin, who makes quite a good Commendatore. The rôle of Don himself was taken by John Brownlee, an Australian baritone who made an excellent impression as Don Alfonso in the Glyndebourne production of "Cosi fan Tutte" last year and is also otherwise

well known in England. He makes a handsome and attractive Don Giovanni, and is an excellent artist. Ina Souez and Luise Helletsgruber are also admirably suited to the respective rôles of Donna Anna and Donna Elvira, and their voices, with that of the tenor, blend admirably in all the ensembles. The Masetto of Roy Henderson was a vigorous and acceptable performance, while Audrey Mildmay makes as charming and acceptable a Zerlina as she does a Susanna. From the production point of view, I don't think Carl Ebert has made quite so notable a success of "Don Giovanni" as he has of "Cosi fan Tutte" and of "Die Zauberflöte," but, nevertheless, it is full of excellent things.

On the second night, "Die Zauberflöte" was revived, and I was struck very forcibly by the virtues of this production. The lighting and stage management generally, of the second act of this opera in particular, are extraordinarily fine.

## "DER ROSENKAVALIER" AT COVENT GARDEN.

The production of "Der Rosenkavalier" at Covent Garden under Fritz Reiner proved to be up to the generally improved standard of this year's season at Covent Garden. Elizabeth Rethberg, who took the part of the Marschallin, was thoroughly satisfying in this exacting rôle; while the Octavian of Tiona Lemnitz was the best we have heard for many years, and she looked as attractive as was her singing in the part, which is very important for an Octavian. The Baron Ochs of Emmanuel List was also new and a performance of great merit; while the Sophie of Stella Andrevia looked delicious, and had just the right sort of voice for the part.

W. J. TURNER.



THE PARLOUR (THE UPPER LEFT-HAND ROOM) OF THE DOLLS'-HOUSE: THE FAMILY GATHERED LIKE THE BARRETT'S OF WIMPOLE STREET; WITH THE HEAD OF THE HOUSEHOLD READING "THE TIMES," HIS WIFE SEWING, AND THE CHILDREN PLAYING.

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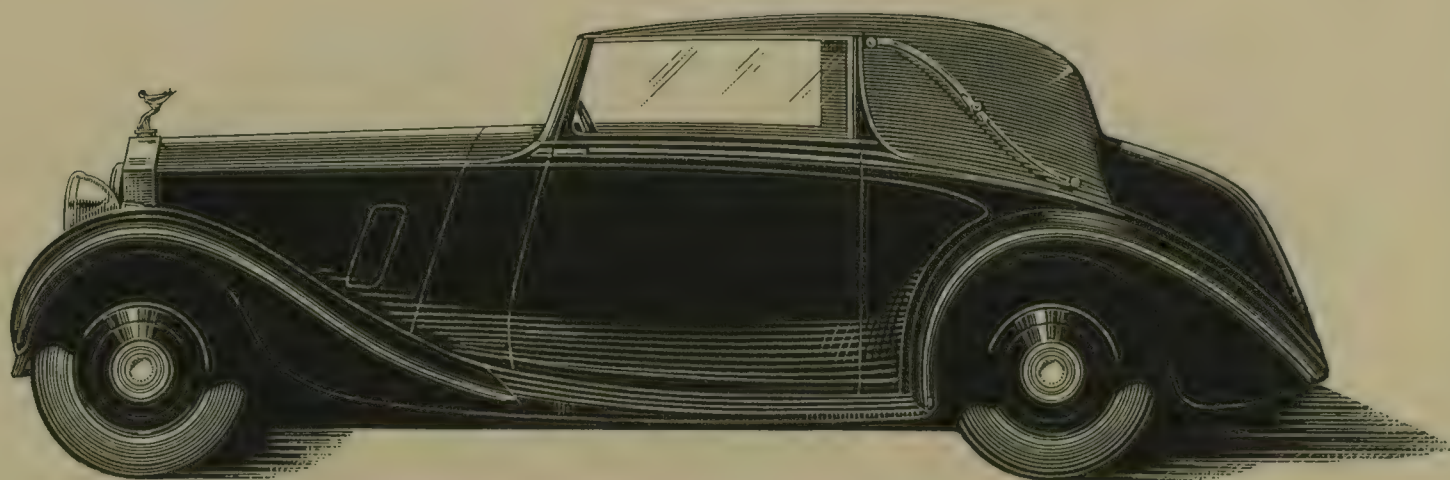


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# SUMMER HOLIDAYS— AFLOAT AND ASHORE.

By EDWARD E. LONG, C.B.E., F.R.G.S.

## FRANCE—SWITZERLAND—GERMANY—AND SPAIN.

THE charm of foreign travel makes an appeal to many people when they are selecting a spot for their summer holidays, but, having decided upon a holiday abroad, they find the choice of a country and a particular region therein none too easy, for so many of the countries of Europe are well organised for travel nowadays and possess so many attractions. France has resorts scattered over the beautiful region of the French Alps, of which the best known is Chamonix, nestling at the foot of Mont Blanc, and not far off is Aix-les-Bains, one of the smartest of Continental spas, whilst on the southern shore of the Lake of Geneva is Evian, a delightful holiday centre. There are small places in the Jura where one can enjoy one's self thoroughly in a quiet way; the Vosges have Vittel and Contrexéville, situated amidst charming scenery, to offer, and there the waters may be taken. Amid the grandeur of the mountains of Auvergne are Clermont Ferrand and Mont Doré; south of these is Millau, a fine centre for touring Central France, and for the famed Gorges du Tarn. In the Pyrenees there is a wide choice of resorts noted for their bracing air and scenic attractions—Cauterets, Bagnères-de-Bigorre, Luchon, Aix-les-Thermes, Font-Romeu, Vernet-les-Bains, and Amélie-les-Bains, and when in this neighbourhood, it is only a short run by car to mediæval Carcassonne—the ideal town of a fairy tale!



A RIVIERA RESORT WHOSE POPULARITY CONTINUES UNDIMINISHED: A VIEW OF THE SUMMER BEACH AT MONTE CARLO; WITH THE BATHING-POOL.

In coastal resorts, France is rich indeed. Along the coast of Picardy there are Boulogne-sur-Mer, with its fine beach, fascinating old ramparts, and handsome Casino; and fashionable Le Touquet, where the bathing is excellent, the golf likewise. Normandy has Étretat, Deauville, and Trouville, with a hinterland of great historic charm, and romantic Mont St. Michel. Then there is also the Breton coast, with its rugged rocks of granite, some tinted with pink, fascinating little bays and winding creeks, and quaint fishing villages, its megalithic monuments, and picturesque peasant life. Among the smaller resorts are Carnac-Plage, Perros-Buirec, Trébeurden, Morlaix, Paimpol, and Roscoff; larger are St. Malo and Paramé, St. Briac, St. Cast, La Baule, and Sables-d'Or Les Pins, whilst Dinard is the most fashionable of them all. On the coast of the Basque country, which has a peculiar charm, are beautiful Biarritz, with its three sandy beaches, its picturesque Port Vieux, and splendid promenades, and St. Jean-de-Luz, with one of the prettiest of *plages*, and, like Biarritz, an excellent centre for touring the Pyrenees. And then the French Riviera offers every variety of resort, from St. Tropez, Le Rayol, Cavalière. Les Lecques, Bandol, Sanary-sur-Mer, and Les Sablettes, to the larger Le Lavandou, Ste. Maxime, Hyères Plage, Le Ciotat, and St. Raphael, where hotels are more commodious, and facilities for sport and amusement on a wider scale. There are also such fashionable centres as Monte Carlo, with one of the finest of the world's swimming pools, Nice, Cannes, Mentone, and Juan-les-Pins (with Cap d'Antibes), where there is the gayest of gay summer life. Finally, France has Vichy, one of the best-equipped and most attractive spas of the world, and with an amazing summer programme of musical and theatrical events, ballet, and sporting fixtures; and Paris itself. Until mid-July, when they end, the Fêtes de Paris will continue to draw visitors from this and most other countries to France's alluring capital, never more alluring than in her early summer garb. French hotel prices continue at rock-bottom level. Special reduced thirty-day holiday tickets are issued to practically all the resorts on the Riviera and the Basque coast, to which

there are excellent train services, whilst the second-class couchette sleeping accommodation to the Riviera resorts has been extended and made cheaper. There is now a through service, with "sleepers," to the French Alps, and there are cheap holiday tickets to resorts on the coasts of Normandy and Brittany, and elsewhere in France, with special reductions, until July 14, for the Fêtes de Paris.

Although Switzerland is an inland country, her beautiful lakes have been developed to such an extent that provision there for boating and bathing equals the most up-to-date of seaside resorts, and there is always the added glamour



FORTUNATE HOLIDAY-MAKERS ENJOYING THE SUN ON A PLAGE IN THE SOUTH OF FRANCE: THE BATHING BEACH OF JUAN-LES-PINS AT THE HEIGHT OF THE SEASON.

Photograph: Collection P.L.M.

of the nearby mountains, many crested with snow. Lovely Lucerne is set on the shore of the lake from which it takes its name, amidst a grandeur of scenery well-nigh incredible to those who have never seen it. The city is cradled in romance, having magnificent mediæval buildings. There is a splendid *plage*, with a fine view of Mount Pilatus, a Casino-Kursaal, and grand night-fêtes are held on the lake with effects that are almost magical. Geneva, too, is a fine city of noble buildings, with a distant view of Mont Blanc. Lausanne is scattered about in a delightful way upon the hill-slopes facing the high Alps opposite. Vevey is within easy reach of the Pléiades; while another resort on the lake is Montreux, with Glion and Caux romantically perched above, the Rochers de Naye towering over all, the Castle of Chillon adding historic charm to the scene. All these places have beautifully designed *plages* on the Lake of Geneva, equipped with the latest devices for sport and pleasure, and, like Lucerne, all have fine hotels and



THE BEAUTY OF SWITZERLAND IN SUMMER: A VIEW OF THE SILSERSEE, THE LAKE IN THE OBER ENGADINE, ABOVE ST. MORITZ; SHOWING CHASTÉ AND ISOLA.

Photograph by Albert Steiner, St. Moritz.

restaurants, good sports facilities, casinos, an excellent steamer service for lake excursions, and admirable arrangements for touring the neighbouring mountains—by motor car or by train. Other charming lake-*plages* are to be found at Lugano and Locarno; at Thun, and Spiez, on Lake Thun; at Brienz, on the Lake of Brienz; at St. Moritz,

on the Lake of Staz and Lej Nair; at Davos and Klosters; and at several places on the pretty Lake of Zurich, including the charming old city of Zurich itself.

The charm of Swiss mountain resorts is surpassed nowhere, and there is such a wide range of choice. Amid the wild beauty of the Grisons, with high valleys threading their way between mountains always snow-topped, where Alpine flora and fauna are to be seen in their natural state in the great Swiss National Park, and where still you will hear Ladin and Romansch spoken, and find old-world customs surviving amongst the peasantry, there are Tarasp, Schuls-Vulpera (where also you can take the waters), with golf and a fine swimming-pool; Pontresina, in a lovely valley, with the great glacier of Morteratsch and the Bernina mountains near at hand; Sils Maria, on the lovely lake of that name, with Maloja just beyond; Ragatz, with its romantic gorge; and Arosa, pleasantly situated near two little mountain lakes.

Berne, the beautiful Swiss capital, with many attractions of its own, is an ideal centre for touring the Jura, the lakes of Morat, Bienne, and Neuchâtel, and the Bernese Oberland, whilst the scenic gateway to the Oberland, between Lakes Thun and Brienz, with its wonderful view of the queenly Jungfrau, is Interlaken. Grindelwald, Mürren, Wengen, Scheidegg, and Jungfrauoch are, each, but a few hours' journey by rail or road, and Lauterbrunnen, for the famed Staubbach and Trümmelbach falls. The Lötschberg-Simplon railway leads to Kandersteg, a centre for the lovely Blausee, Lake Oeschinen and the Blümlisalp, and the interesting Lötschen Valley; Gstaad, on the Montreux-Oberland railway, is pleasantly situated; and further south, in the Rhône Valley, are Villars and Diablerets, also Bex-les-Bains; whilst charming resorts in the Valais are Loèche-les-Bains, with its spa; Champéry, amid the Valais Alps; Martigny, linked up by railway with Chamonix; and Zermatt, beautiful in summer as in winter—with Monte Rosa and the mighty Matterhorn to tempt the skill of all would-be mountaineers. Hotel prices in Switzerland have been cut to a very low level, Swiss rail fares on certain return tickets bear a 30 per cent. reduction, there are specially cheap eight- and fifteen-day season tickets for rail travel within Switzerland, and motorists taking their own cars there will receive a rebate of elevenpence on each gallon of petrol purchased in the country.

Germany has fine mountain scenery among the highlands of Bavaria, where there are charming little mountain lakes, and mediæval castles, picturesquely poised on commanding peaks, and there is the wild beauty of the Black Forest, the fascination of the old walled towns such as Rothenburg, the panorama of the Rhine, and the attractions of Wiesbaden, Bad Nauheim, and other spas,



THE OLYMPIC GAMES AT BERLIN: A VIEW OF THE REICH SPORTS GROUND; SHOWING THE STADIUM IN THE CENTRE AND THE FÜHRER TOWER IN THE FOREGROUND.

Photograph by German State Railways.

to draw visitors from this country in large numbers to the Reich. This year, however, the great influx will be to the Olympic Games in Berlin, from Aug. 1 to 16, for which a stadium has been built in the centre of the great Reich sports ground, 325 acres in extent, in the Grunewald forest, on the western fringe of the city. There will be a special Olympic Village, with splendid buildings of various kinds and a large open-air theatre, and Berlin itself will be *en fête* during the time. Visitors to Berlin's Olympic Games will have facilities for excursions to such interesting spots as the Spreewald, in the south of the Mark of Brandenburg; the Scharmützelsee; the Castle of Rheinberg, long associated with Frederick the Great; the Schorfheide, one of the largest of Germany's nature-parks; and Leipzig.

Spain has a northern coast, open to the Atlantic, which has a sunny and bracing summer climate, and is delightful from the holiday point of view. San Sebastian, the former Summer Capital of the Court of Spain, has a wonderfully scenic situation and a *plage* which is one of the finest from which I have bathed. Splendid motor roads skirt the coast and lead to and among the Pyrenees, and much of Basque peasant life can be seen in the course of excursions to little towns and villages inland. Then there are Santander, where you are sure of cool summer breezes, and the bathing is perfect, and Vigo, which has a marvellous bay, and is an up-to-date port, with access by rail and road to Santiago de Compostella, a city with some of the finest old buildings in Spain, and a magnificent Romanesque cathedral. There is a summer season, too, on the Catalonian coast of Spain, with Barcelona as the leading centre.

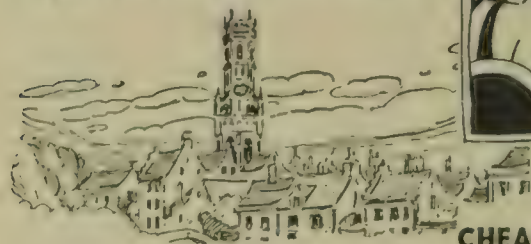


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## AUSTRIA—HUNGARY—HOLLAND—BELGIUM AND CZECHO-SLOVAKIA.

IN whatever part of Austria you elect to spend a summer holiday, and wherever you go, you are sure of a hearty welcome; you will find a delightful combination of forest, lake, and mountain; an interesting peasantry, amongst whom a good deal of the tradition of the past survives; picturesque villages and towns, and cities with abundant architectural and historical charm. Just across the Austrian-Swiss frontier, on the Lake of Constance, with a magnificent view of the high Swiss mountains of the Säntis group, is Bregenz, a good holiday centre for lake excursions to places of interest on the neighbouring German and Swiss shores; and, further on, in the Vorarlberg, is Bludenz, an old-world town, with the beautiful Montafon Valley close by, and the Partennen and Silvretta mountains. Another good centre, in the heart of the mountain district of the



A PICTURESQUE CORNER OF HOLLAND, WITHIN EASY DISTANCE OF AMSTERDAM: A SCENE IN BROEK-IN-WATERLAND, ONE OF THE OLD, SO-CALLED "DEAD CITIES" OF THE ZUYDER ZEE.—[Photograph by E. E. Long.]

Arlberg, is St. Anton, splendid for climbing, and Längenfeld gives access to the Oetzthal mountains.

Innsbruck, capital of Tyrol, is an ideal summer centre, surrounded as it is by lofty mountains, with an easy ascent thereto by funicular, whilst the lovely Stubai Valley is well within reach. And then it has the swift-flowing Inn, and charming old hosteleries, with many a proud memorial of Tyrol's stirring past. Tyrol has pretty lake resorts in Plansee, and Pertisau, on the Achensee, and one is to be found, too, in the Province of Salzburg, in Zell-am-See, on the Zellersee. To Salzburg, the capital, romantically set amidst splendid scenery, many visitors from this country will be wending their way this summer, for the far-famed musical festival there, and doubtless many will go on to the entrancing region of the Salzkammergut, with its lakes and mountains. Here are Gmunden, on the Traunsee; Mondsee, on the lake of that name; and St. Gilgen, on the Wolfgangsee—all lake resorts with up-to-date facilities for sport and pleasure, and good hotels. Then, in the Salzkammergut too, is Bad Ischl, the centre for the ice-caves of Dachstein and the Lake of Hallstatt, and one of Austria's leading spas.

Rather more than mid-way between Salzburg and Carinthia are the attractive spas of Hofgastein and Badgastein, and, in Carinthia, amid the snow-capped peaks of the Hohe Tauern (to which the fine new motor-road over the Gross Glockner now leads), is Austria's lovely lake region, graced by the Wörthersee, the Millstättersee, the Ossiachersee, and the Weissensee. Krumpendorf, Portschach, Millstatt, Maria-Wörth, Velden, and Neusach are all charming spots for a holiday, with fine *plages* and other sports attractions, good hotel accommodation, and facilities for excursions. A very enjoyable form of holiday in Austria is to go by steamer down the Danube from Linz to Vienna, and spend some time in that gay and beautiful city, the centre of a district of great scenic charm, with its treasures of art and architecture, its fine parks and promenades, and its opportunities of seeing Austrian social life at its brightest, and of indulging oneself in sport and pleasure to the full. Austria has brought hotel prices down to a most moderate level, there are great reductions in rail fares, and the train service from Channel ports is good.

Holidays in Hungary mean Budapest, and no city in the world has a better claim to the title of holiday centre. It has a situation of extraordinary charm, astride the great Danube, the waters of which temper the summer heat and ensure a delightful freshness in the vegetation, with St.

Margaret's Isle an emerald gem between. Romance and history abide in the palaces of Buda; the spirit of modern progress is seen in the stately buildings and fine thoroughfares of Pest, and in their union you sense a meeting of East and West, for Buda still holds something of the days of the domination of the Turk, and there you will hear to perfection the music of the gypsies, and, in delightful little restaurants, eat strange but very good food, which savours of the East, and drink with it fragrant wine of Eger and Tokay, whilst in Pest you will find facilities for every modern form of sport and amusement. And then Budapest has one of the finest of the world's spas. It has more than eighty thermal springs (Hunyadi János and Apenta are Budapest waters) and nine thermal bathing establishments. At St. Gellért and Széchenyi there are magnificent open-air swimming-baths, and these and others (notably the one on St. Margaret's Isle) are set in the midst of lovely grounds. There is fine hill scenery near Budapest. Lovely Lillafüred, amidst forest and mountains, in the Mátra Range, is within easy reach, and on the Danube are castles which once housed Hungarian kings. From Budapest you can visit Lake Balaton, Central Europe's largest lake, and the great *puszta*—or plain—of Hungary, and see something of its primitive life—of the vast herds of horses and cattle, and the highly-skilled herdsmen who tend them.

Holland has a travel charm which differs from that of any other land, which is the reason why it is popular with those who are anxious for a change. True, on the coast it has Scheveningen, a fashionable watering-place, with everything, including hotels, extremely up to date, and other resorts such as Domburg, Zandvoort, and Noordwijk; but the real tourist attractions of Holland are those of her quaint old-world towns, with fascinatingly picturesque buildings—where one can visualise with ease scenes of life in Holland three hundred years ago—and her canals, the waters of which flow leisurely past tree-lined banks, behind which stretch fields of vivid green, where herds

of sleek cattle browse, and here and there a fine windmill tops the grassy level. In Utrecht and Dordrecht, Hoorn and Haarlem, Maastricht and Delft, Leyden and Amersfoort, and in the old Imperial city of Nijmegen, there are touches of the past which enthrall one. Even in Amsterdam, with its handsome modern buildings and wide, busy thoroughfares, there are "corners" that are wholly mediæval; Amsterdam has, too, some of the world's finest collections of pictures and china. Other sights Holland can offer the tourist are the great cheese market of Alkmaar; the so-called "dead cities" of the Zuyder Zee, and the Zee itself, fast undergoing reclamation, but where still remain picturesque Volendam, with its fishing fleet, and the one and only Island of Marken.

Like Holland, Belgium has several up-to-date seaside resorts, the finest and largest of which is Ostend, with a



MAGNIFICENT BUDAPEST: A GENERAL VIEW SHOWING THE FINE ELIZABETH BRIDGE OVER THE DANUBE IN THE FOREGROUND.—[Photograph by Messrs. Thos. Cook and Son.]

magnificent Casino-Kursaal, and where one can be certain of good bathing and plenty of amusement, which can be said also of Blankenberghe, Heyst, and Knocke-Zoute. In fact, the great sand-dunes along the Belgian coast are the finest spots conceivable for sun-bathing, and for lazing the day through in the open air. In Belgium, as in Holland, there is much of the picturesque, and of the historic past, to be found in such fine old towns as Bruges, with its wonderful belfry, its Basilique du Saint Sang and Porte de Gand, and Ghent, birthplace of "Old John of Gaunt, time-honoured Lancaster," and with a vast mediæval fortress, the Oudeburg, or Château des Comtes, dating from 1180, standing in its very midst. Belgium's fine capital, Brussels, has its Grand' Place, and Antwerp its magnificent Gothic Cathedral. Then Belgium has Ypres and Zeebrugge, and these will always be places of pilgrimage for Britain's women and men.

Czecho-Slovakia seems a far cry to some people, and yet Prague, its beautiful capital—crowned by the Castle of Hradschin, a city in which Kings of Bohemia once were crowned, where emperors of Germany resided, and where the great Wallenstein built himself a palace—is about as near to this country as Berlin, Genoa, or Marseilles; there is a good through train service, too, *via* either Paris or Cologne. Czecho-Slovakia combines the former territories known as Bohemia, Moravia, Silesia, Slovakia, and Carpathian Ruthenia. It has a great variety of landscape, such well-known spas as Carlsbad, Pistany, Marienbad, and Jáchymov (Joachimstal), with natural wonders such as the "rock cities" of sandstone in North Bohemia, and the stalactitic and stalagmitic caverns of Moravia. In the region known as the High Tatras, a section of the Carpathians which forms a part of the frontier between Czecho-Slovakia and Poland, there are up-to-date holiday resorts such as Tatranská Lomnica, Starý Smokovec, and Strbské Pleso, amidst the wildest of mountain scenery.

Continental travel has been rendered much easier by the pooling of the resources of the four great railway groups of this country—the London, Midland, and Scottish, the Great Western, the London and North Eastern, and the Southern Railways. Together, these offer cheap tickets, for varying periods, by no less than sixteen different Continental routes, *i.e.*, Dover to Calais or Ostend; Folkestone to Dunkerque or Boulogne; Newhaven to Dieppe; Southampton to Havre and St. Malo; Gravesend to Rotterdam; Harwich to the Hook of Holland, Flushing, Antwerp, Zeebrugge, or Esbjerg; Grimsby to Hamburg; Hull to Rotterdam; and Newcastle-on-Tyne to Bergen.

Then as regards air travel, Imperial Airways maintain four services daily between Paris and London; a week-end service to Le Touquet (with a special Sunday excursion service); a week-day service to Budapest, *via* Brussels, Cologne, Leipzig, Prague, and Vienna, with connections to Central European spas; three services every



SUMMER IN AUSTRIA: A VIEW OF THE LOVELY GOSAUEE, LOOKING TOWARDS THE SNOW- AND ICE-FIELDS OF DACHSTEIN.

Photograph by Österreichische Verkehrswerbung.

week-day to Brussels, and daily services to Ostend and Le Zoute; two services a day (week-day) to Basle and Zurich, in conjunction with Swiss Air; a daily week-day service to Amsterdam, which connects with German Airways for Hanover, Hamburg, Bremen, and Berlin; and a daily week-day service to Brussels, Hamburg, Copenhagen, Malmo, and Stockholm, operated by Belgian Air Lines, with air connections thence to all parts of Scandinavia. Air France have services from London to Paris, Lyons, Geneva, Lausanne, Berne, Basle, and Zurich; to Paris, Lyons, Marseilles, Cannes, Genoa, and Rome; to Strasbourg, Nuremberg, Prague, Warsaw, Vienna, Budapest, Sofia, Bucharest, and Stamboul; to Bordeaux, Biarritz, Madrid, Lisbon, Valencia, Seville, and Las Palmas; to Brussels, Rotterdam, Amsterdam, Cologne, and Berlin; to Hamburg, Copenhagen, Oslo, Malmo, and Stockholm; to Marseilles, Alcudia (Majorca), Algiers, Ajaccio, and Tunis; and to Barcelona, Alicante, Tangier, Rabat, Casablanca, and Marrakech.

Messrs. Thos. Cook and Son, who have such an intimate knowledge of travel requirements, issue tickets for all lines, and make arrangements of every kind for the comfort and convenience of travellers, including the services of their agents abroad. Messrs. Cook, who are special agents for Budapest Spa, apart from their ordinary interesting conducted tours to all parts of Europe, this year offer special grand tours of Spain, fifteen days, departures Aug. 1 and Sept. 5; Central Europe, fifteen days, departures July 11 and Aug. 8 and 22; Soviet Russia, sixteen days, departures July 25 and Aug. 22; and Scandinavia, 15 days, departures July 10 and 23, and Aug. 6 and 21. They also make a speciality of independent and inclusive arrangements for visiting Norway, Sweden, and Denmark, and of tours to Canada and the U.S.A., by large liners of the Canadian Pacific, Cunard-White Star, and other lines, including the *Empress of Britain* and the *Queen Mary*, visiting the leading cities and chief beauty spots in both countries.



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## CRUISING—IN BALTIC WATERS—THE FJORDS OF NORWAY— ABOUT THE MEDITERRANEAN—TO THE ISLES OF THE ATLANTIC.

THE wide range of summer cruising makes a particularly attractive way of spending a holiday. The waters of the Baltic are rich in "cruising ports." Some of them are ports of the once great Hanseatic League, which controlled the commerce of the Northern Seas. Lübeck, one of these, has, in the Marienkirche, one of the finest Early Gothic churches in Germany. In Danzig, another, you will see splendid old houses with stone terraces, ornamented gables, and balconied windows, where once wealthy Hansa merchants lived. Two other old Hansa ports are Tallinn, once known as Reval, and Riga. Tallinn has splendid city walls, with attractive round towers of grey granite and red-tiled roofs, and there, and in Riga, are many memorials of the Teutonic Knights. Riga, Latvia's capital, has a great show-place in its "House of the Black-heads," old streets that are very picturesque, and on its modern side are a State-run theatre and opera.

On the way to Sweden is Visby, on the Isle of Gotland, once a Hansa port, where the League kept its treasure-chest, and which has preserved much of its fine old town wall, studded with great square towers, and many other mediæval remains.



THE GATEWAY OF THE MEDITERRANEAN: GIBRALTAR; SEEN FROM THE NORTH-WEST.—[Photograph by Beanland Malin and Co.]

Sweden's "cruising port" is Stockholm, a city of gleaming water-ways and noble buildings, with some of the finest of modern architecture, largely in grey stone and red brick, so suited to a northern clime. In Stockholm's Valhalla rest the remains of the great Gustavus Adolphus and those of Charles XII. of Sweden. All about this beautiful city is lovely scenery, which makes one long to extend one's stay and to see more of Sweden.

Across the Gulf of Bothnia is Helsinki, better known as Helsingfors, another Baltic port of call, with the picturesque fortress of Sveaborg, on rocky islets, fronting it. Immense buildings, Finnish-built, of ultra-modern style, denote Finland's freedom, but the great cathedral of St. Nicholas remains—a reminder of former Russian domination. Along the Gulf of Finland, past the great fortress of Cronstadt, and down the Neva, to Leningrad, and there one has an opportunity of seeing a new order of things—and many survivals of the old order—the great palaces of Catherine and Peter, the palace of Tsarskoye Selo, and the dungeons of the fortress of Peter Paul. I also saw treasures in the splendid museum of the Hermitage in Leningrad which made me wish I had weeks of leisure to examine them!

The fjords of Norway are ideal for cruising. Even at the mouth of a fjord the water is smooth and it remains so the whole of the time you are in fjord waters. As you pass up one of these great gulfs—the longest has a length of 80 miles—the level shore gives place to delightful undulating ground, with farms and woods and little



STOCKHOLM—A CITY OF FINE BUILDINGS AND SPACIOUS WATER-WAYS TOUCHED AT BY MANY CRUISING LINERS: A VIEW FROM THE TOWER OF THE FAMOUS TOWN HALL.—[Photograph by Svens Tillverkning.]

townships. Then the stream grows narrower and the banks grow higher, and give way to great cliffs, which, in places, rise sheer up for two thousand feet and higher, and from their edge water falls, at first in a stream, which, lower down, becomes spin-drift, reflecting, in the strong sunlight, the colours of the rainbow. High up on the hillsides are little farmhouses, a patch of green denoting the farm. As you approach the fjord-head, the view becomes one of much grandeur—of distant snow-clad mountains and their glaciers.

Excursions ashore, from one fjord to another, give opportunities of seeing characteristic Norwegian scenery, of wild beauty, most interesting glimpses of Norwegian peasant life, and quaint little villages of daintily-built wooden houses. Fjord-cruising includes visits to Hammerfest, the most northerly town; Tromsø, from which more than one Arctic expedition has set forth; Trondheim, a royal town; the beautiful Sognefjord (which will be found illustrated on page 1092); Bergen, once a great Hanseatic port, with curious old houses of the Hansa merchants, and a beautiful situation with high hills behind; and Oslo, Norway's lovely capital, which boasts one of the handsomest thoroughfares in Europe in Karl Johansgade. In Oslo you can see skis dug up from strata of the Neolithic period, and Viking ships in a wonderful state of preservation, and it has charming pleasure-grounds, especially those at Holmenkollen. But the most remarkable pleasure-grounds, of a somewhat different type, are surely those of Copenhagen, at which port most vessels cruising in Baltic and fjord waters call. Here, at the Tivoli, is Europe's greatest outdoor amusement park, at which everyone in Copenhagen may be seen, at one time or another, from royalty downwards.

A "run" round the Mediterranean gives an astonishing variety of experiences, commencing with age-old Cadiz, once a port for ancient Greece and Rome, from which one goes to see the architectural glories of Seville, Andalusia's gay capital. Passing by "Gib," the massive "sentinel" of the Mediterranean, a call at Malaga reveals the almost tropic luxuriance of the vegetation there and affords time for a visit to Granada's marvel of Moorish art, the Alhambra; while in Barcelona one sees how past and present have been interwoven in Spain's most progressive port. Majorca's island civilisation strikes a distinctive note, and its beauty is impressive; then, crossing



the stretch of sea between it and France, one comes to the luxury and magnificence and great natural charm of the resorts of the Riviera.

Thereafter it seems a far cry to the medieval munificence of Malta, and Valletta, with its great palaces, built by the Knights of St. John, its massive forts still guarding



IN THE "ISLANDS OF THE BLEST": A PANORAMIC VIEW OF THE MAJESTIC MOUNTAIN SCENERY OF MADEIRA.—[Photograph by Peres Trellos.]

its splendid harbours, their watch more than ever vigilant these days; and to Cyprus, isle of romance if ever there was such, where Cœur de Lion vindicated the honour of the fair Berengaria, and Othello wooed Desdemona. The Isles of Greece, the fabled birthplace of a galaxy of the gods and goddesses of old, and the scene of much that went to make up the history of ancient Greece, may well tempt the pleasure-cruiser to linger awhile amid their vines and olive-groves.

From the Aegean to the Dardanelles, and on to Constantinople, now Istanbul, where the glamour of the East begins, and the Palaces of the Sultans remind one of glory departed, whilst the beauty of St. Sophia, some of it but recently revealed, attests the magnificence of Byzantine days. From the once great capital of the Turkish Empire we may travel to the lands liberated from the Sultans in the Great War—



PICTURESQUE MOROCCO: AN INTERESTING SCENE IN THE MARKET-PLACE OF RABAT, THE OLD MOORISH TOWN FOR WHICH CASABLANCA IS THE PLACE OF CALL. Photograph by Canadian Pacific Railway.

Syria and the Holy Land, the latter with its most sacred traditions and its stirring memories of Crusading days. To Egypt, now—Cairo, where Islam still reigns, its tenets grafted on to a people whose ancestors built those mighty Pyramids, the mystery of which still grips the modern world. In Tunis, hard by the ruins of great Carthage, and Algiers one sees another blend—of French rule and Berber ways. Going from the spacious squares and handsome boulevards to the grim old fortress up on the hill-side where a Dey of Algiers once lived, and once struck a French Consul, provoking the French conquest of Algeria, you may be led to think that France has done a service to civilisation.

Leaving the historic waters and ports of the Mediterranean, passing Tangier, where England once ruled, and English Mole and York Castle remain, you may be glad to leave history behind, and welcome a few restful days among the Isles of the Blest, as ancient writers once termed the Canaries, or, as some say, the Isles of Madeira. Perhaps the Azores were indicated, for all are little island paradises—from the point of view of a wealth of fruit and flowers and natural charm. Moreover, the sun always shines, and the people there are content to take life easily; and what more can one ask for?

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A SUMMER CRUISING ITINERARY.

THE summer cruise has become quite an established feature of the summer holiday season, and those who intend taking a holiday in this way—surely one of the most pleasant ways possible—will find all that they need to help them in making a decision as to where and



THE JOYS OF CRUISING: CARE-FREE PASSENGERS ABOARD A CANADIAN PACIFIC LINER.

Canadian Pacific Photograph

when to go, in the extensive summer cruising-lists of the various steamship lines.

The summer cruising programme of the Canadian Pacific Line includes cruises by the *Empress of Australia* (21,833 tons), from Southampton, on June 27, for 20 days, to Oslo, Zoppot, Stockholm, Leningrad (for Moscow), Helsingfors, Copenhagen, and Travemünde; from London, on July 18, for 13 days, to Ostense, Mundal, Balholm, Laerdal, Aardal, Copenhagen, and Stockholm; and from Southampton, on Aug. 1, for 21 days, to Malaga, Nauplia,

Phaleron Bay (Athens), Istanbul, Smyrna, Bizerta, and Ceuta. Then there are cruises by the *Montcalm* (16,400 tons), on June 27, from Liverpool, for 9 days, to Casablanca (Rabat) and Lisbon; the *Montclare* (16,400 tons), from Liverpool, on Aug. 29, for the Azores (Ponta Delgada), Santa Cruz, Teneriffe, and Madeira, 13 days; and the *Montrose* (16,400 tons), from Tilbury, on July 31, for 7 days, to Copenhagen, Oslo, and Rotterdam; and on Aug. 8, for 13 days, to the Azores, Madeira and Casablanca.

The Canadian Pacific Line also have Transatlantic tours, varying from 19 to 28 days, at inclusive rates for ocean and rail travel. Meals on the train are included, as also are hotel expenses and sight-seeing. There are visits to the leading cities of Canada and the U.S.A., Niagara Falls, and the Laurentian Mountains. The Canadian Pacific also offer a five-



THE BOOTH LINE CRUISE TO SOUTH AMERICA AND UP THE AMAZON, WHICH REMAINS AS POPULAR AS EVER: THE "HILARY" (WHICH LEAVES LIVERPOOL IN AUGUST AND IN OCTOBER) AT SÃO MIGUEL DE MACACOS (SAINT MICHAEL OF THE MONKEYS), A PICTURESQUE AMAZON STOPPING-PLACE. — [Photograph by Booth Line.]



CRUISING IN THE NORWEGIAN FJORDS: A FINE VIEW OF BALHOLM, ON THE GREAT SOGNEFJORD—TAKEN FROM THE DECK OF AN ORIENT LINER.

Photograph by Orient Line.

weeks tour in Canada, from coast to coast, leaving on July 24 by, and returning by, a Duchesse steamer.

The P. and O. are sending the *Viceroy of India* (20,000 tons) from London, on a cruise, first-class only, on July 4, for 14 days, to Stavanger, Oystese, Molde, Aandalsnaes, Oie, Hellesylt, Olden, Loen, Balholm, Laerdal, Aardal, Gudvangen, and Bergen; from Southampton, on July 31, for 14 days, to Havre, Gothenburg, Stockholm, Helsingfors, Gdynia, Zoppot, and Copenhagen; from London, on Aug. 15, for Madeira, Santa Cruz, Lisbon, and Santander, 13 days; and on Aug. 29, from Southampton, for 21 days, to Bizerta, Malta, Istanbul, Athens, Santorin, Algiers, Lisbon, and Vigo.

On July 11, the *Strathmore* (24,000 tons), first and tourist class, leaves from London, on a 13-day cruise, to Bizerta, Malta, Barcelona, and Palma; on July 25, from Southampton, for 13 days,

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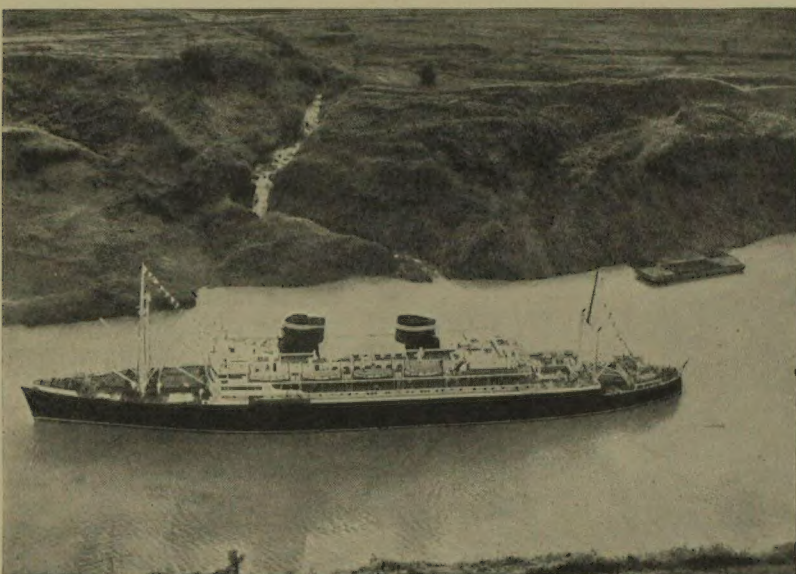


to Malta, Algiers, Barcelona, and Gibraltar; on Aug. 8, from Avonmouth, for 13 days, to Gibraltar, Malta, Bizerta, Almeria, and Lisbon; and on Aug. 22 from Southampton, for 20 days, to Malta, Port Said, Haifa, Jaffa, Algiers, and Lisbon. On Aug. 29, the *Strathnaver* (22,500 tons), first and tourist class, leaves on a 13-day cruise from London, for Madeira, Casablanca, Gibraltar, Lisbon, and Bordeaux; whilst on July 3, the *Moldavia* (17,000 tons), tourist class only, leaves London for a 14-day cruise to Malaga, Villefranche, Palma, and Lisbon; on July 18, Southampton, for Lisbon, Barcelona, Monte Carlo, and Cadiz, 13 days; and on Aug. 1, for 21 days, to Palma, Malta, Athens, Santorin, Gythion, Bizerta, Cadiz, and Lisbon.



CRUISING IN THE ADRIATIC: THE "ORONTES" AT KOTOR (CATTARO), ON THE COAST OF DALMATIA.—[Photograph by Orient Line.]

Lamport and Holt Line cruises are by the *Voltaire* and the *Vandyck* (each of 13,250 tons). The *Voltaire* goes on a cruise from Southampton, on July 4, for 13 days, to Oslo, Copenhagen, Helsingfors, Stockholm, and Kiel Canal; on July 18, 12 days, to Oslo, Copenhagen, Zoppot, Kiel Canal, and Hamburg; on Aug. 1, for 13 days, to Lisbon, Santa Cruz, and Madeira; on Aug. 15, for 13 days, to Malaga, Palma, and Ceuta; and on Aug. 29, for 13 days, to Casablanca, Madeira, and Lisbon. The *Vandyck*



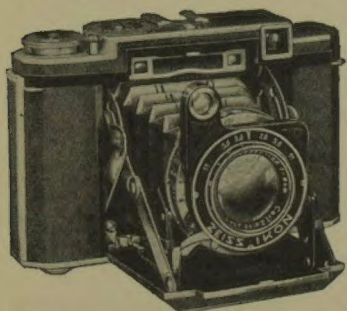
A LINER OF THE GRACE LINE PASSING THROUGH THE FAMOUS CULEBRA CUT ON THE PANAMA CANAL—TAKEN ON ONE OF THE GRACE LINE CRUISES FROM NEW YORK TO LOS ANGELES AND SAN FRANCISCO.—[Photograph by Grace Line.]

goes from Liverpool, on June 27, on a 13-day cruise to Norheimsund, Bergen, Laerdal, Aardal, Olden, Loen, Merok, Hellesylt, Oie, and Aandalsnaes; on July 11, on the same cruise, omitting Aandalsnaes, 12 days; on July 25, for 13 days, to Tangier, Palma, and Lisbon; on Aug. 8, to Oslo, Ulvik, Eidfjord, Bergen, Olden, Loen, Merok, and Molde, 13 days; and on Aug. 22, to Casablanca, Madeira, and Lisbon, 13 days.

Orient Line cruises are by the *Orion* (23,371 tons) and the *Orontes* (20,000 tons). On July 4, the *Orion* sails from Immingham to Balholm, Ulvik, Eidfjord, Stockholm, and Copenhagen, 13 days; on July 18, to Molde, Naes, Merok, Loen, Olden, Sandene, Vadheim, Mundal, Balholm, Laerdal, Aardal, Bergen, and Norheimsund, 13 days; and on Aug. 1, for Balholm, Bergen, Mundal, Oslo, Zoppot, Tallinn, Helsingfors, Stockholm, Travemünde (Lubeck and Hamburg) and Copenhagen, 20 days. The *Orontes* leaves Immingham on June 27, for a 13-day cruise to Stockholm, Helsingfors, Copenhagen, and Oslo; on July 11, on a 13-day cruise to Zoppot, Helsingfors,

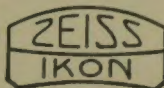
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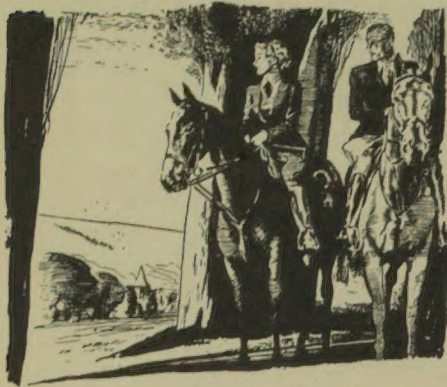
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Stockholm and Copenhagen; on July 25, for Balholm, Ulvik, Eidfjord, Stockholm, and Copenhagen, 13 days; on Aug. 8, from Southampton, for Villefranche, Barcelona, and Lisbon, 13 days; and on Aug. 22, for Lisbon, Constantinople, Athens, and Casablanca, 21 days.

The Royal Mail liner *Atlantis* (16,000 tons), leaves Southampton on July 4, on a 12-day cruise to Boulogne, Oslo, Copenhagen, Stockholm, Zoppot, Kiel Canal, and Hamburg; on July 17, from London, for 7 days, to Vik, Olden, Loen, Hellesylt, Merok, and Bergen; on July 25, for 19 days, to Iceland, Jan Mayen Isle, Spitzbergen, the Ice Barrier, Bear Island, North Cape, Hammerfest, Lyngen, Tromsø, Trondheim, Merok, and Bergen; and on Aug. 14, for 15 days, to Oslo, Copenhagen, Stockholm, Helsingfors, Zoppot, Kiel Canal, and Hamburg.

The *Lancastria* (17,000 tons), of the Cunard White Star Line, leaves Liverpool on July 4, 13 days, to Casablanca, Las Palmas, Santa Cruz, and Madeira; on July 18, 13 days, to Merok, Olden, Loen, Mundal, Balholm, Bergen, Oslo, Elsinore, and Copenhagen; on Aug. 1, 16 days, to Barcelona, Monte Carlo, Elba, Naples, and Gibraltar; and on Aug. 22, 13 days, to Lisbon, Casablanca, Las Palmas, and Madeira.

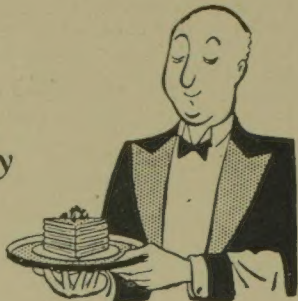
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The Booth Line also offer a fine long-distance cruise, by the liner *Hilary*, which leaves Liverpool on Aug. 7, and again on Oct. 6, for a cruise up the Amazon, by way of Oporto, famed for its wine; lovely Lisbon, affording an opportunity for a visit to Cintra and Estoril; and Madeira, isle of flowers and mountains. After a crossing of the Atlantic, where its waters are ever smooth—the region of the constant trade winds—Pará is reached, not far from the Amazon's mouth, and then the voyage of a thousand miles up the Amazon is through the famous Narrows. Here dense tropical jungle lines the river on both sides, within a stone's throw. The *Hilary* goes up to Manáos, passing most interesting scenes of river life en route. From Manáos excursions are arranged to view the beautiful Tarumã Falls, as well as to native villages and plantations, and to lovely lagoons where the giant Victoria Regia lilies grow.

The Union-Castle Line are issuing special return fares to South Africa by the *Winchester Castle*, leaving Southampton on July 31, and by the *Warwick Castle*, leaving on Aug. 7, the return journey being by the same vessel, or by one leaving a week later. Special summer tour tickets are available for Madeira and the Canary Islands up to Aug. 28; and there are special summer fares to Tangier, Gibraltar, Palma, Marseilles, and Port Said. Short cruises are also being made from London to Antwerp, Rotterdam, and Hamburg, back to London, by the *Dunbar Castle*, June 18; the *Gloucester Castle*, July 16; the *Dunvegan Castle*, Aug. 13; the *Dunottar Castle*, Sept. 10; and the *Durham Castle*, Oct. 8.

The Elder-Dempster Line also have short cruises from London to Antwerp, Hamburg, and Rotterdam, returning to Dover. This Line issue special summer tickets to Madeira and the Canary Islands; and special round-trip tickets to Madeira, Las Palmas, Bathurst, Freetown, Monrovia, Takoradi, Accra, Lagos, Port Harcourt, Calabar, and Victoria, on the coast of West Africa. The Bibby Line have special fares, from Liverpool back to Plymouth or London, to Gibraltar or Tangier, and Marseilles; and Ellerman's City and Hall Line likewise—for Marseilles, Port Said, and Port Sudan. Short pleasure cruises are run by the Southern Railway up the River Seine to Rouen. These cruises, which are for week-ends, or of three-four-days' duration, take place throughout the summer by the fine steamer *St. Briac*. Among the places visited are Havre, Cherbourg, and the Channel Islands, and this year there will also be a trip to Zeebrugge and Flushing.

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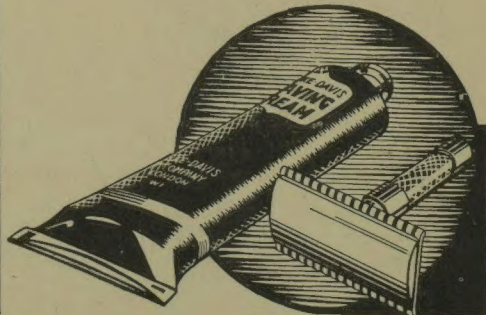


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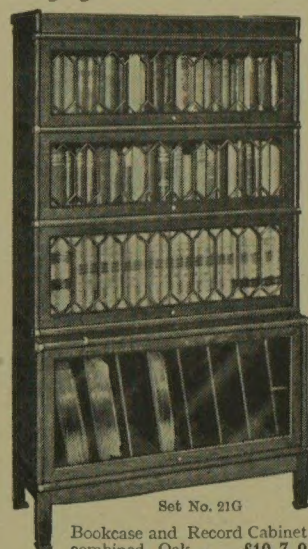
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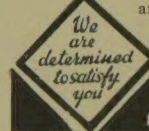
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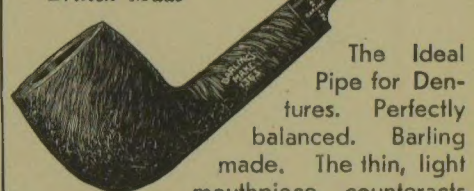
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